1d. Weekly. 6/6 per Ann.

The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 132. Vol. 6. [Entered at Stationer's Hall.] NOV. 18, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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2490	The Bald-headed Corporal...	540	240	The Baron's Daughter (tinted)	900
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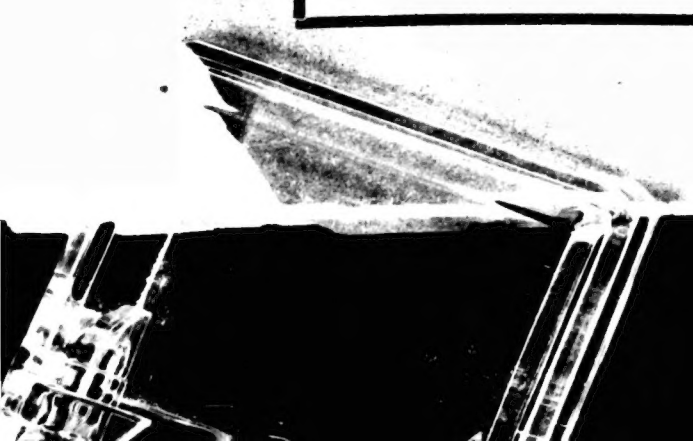

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THE
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Picture Show v. Rink.

Our opinion is often solicited by prospective investors as to the future of the Motion Picture Show and the Rink. We have never hesitated for a moment in pronouncing in favour of the former. We believe that the motion picture show has come to stay, and we are equally of opinion that the rink is a passing craze. By reason of the great variety of subjects and its infinite possibilities in the way of entertainment, the motion picture will never pall on public taste. The people desire, and will have, variety, and we venture to assert that there is no other form of entertainment which provides so much as the kinematograph. Its capability of showing every aspect of life is limitless. That it appeals to the people is proved by its phenomenal success. It appeals equally to the scientist and the thoughtful man, to the seeker after foreign climes and customs, and to the artistic temperament whose mentality is pleased with its wonderful colour schemes. For these reasons the motion picture theatre will become a permanent institution in the lives of the people. Can these arguments be adduced in favour of the rink? The answer lies in the question itself. The sameness and monotony of skating will as certainly kill the rink to-day as it did twenty years ago. Rinking as a pastime may survive two years, and there is no doubt money is to be made out of the rinks—but not by the investor.

New Lights from an Old Lantern.

From the manner in which the film trade is run by a section of the trade one would suppose that, as an industry, it is not amenable to the business methods which obtain in other trading concerns. We are sorry to have to admit it, but it is a sorry fact there are some film hirers who have forgotten their introduction to Truth, if it ever happened. Bluff is good enough for them. But bluff will not build up a permanent film trade, any more than it will a trade newspaper. We are reminded of this objectionable phase of the industry, the best interests of which we have so much at heart, by some trenchant maxims on the subject, sent to the Kinematograph Weekly by the National Waterproof Film Company of Chicago. Here are a few of them:

Finding a buyer is good; making him a customer is better; holding him as a friend is best.

Retain your trade with high quality, rather than with low prices.

Give the buyer who does not ask a price as favourable terms as one who occupies your time in bickering.

It is cheaper to hold an old customer than to get a new one.

Never "throw in" a worthless or inferior article to sell a good one.

Don't deceive your trade.

Abandon trying to buy something for nothing. Pay a fair price, but insist upon getting your money's worth.

Remember, a clean business was never built up with dirty goods.

Be honest with yourself, for, as Shakespeare says, "It follows as night the day, thou cans't not then be false to any man."

After the distribution of such a wealth of wisdom the National Waterproof Film Company deserve a "saw" to themselves. Here it is:

Have all your films waterproofed by us as soon after you get them as you can; then see that they are occasionally washed with soap and water, and this will remove the rain and add sunshine to your business.

How to Get a Music License.

There is no doubt that with regard to the question of music licenses the day of tribulation is at hand. Showmen should realise this potent fact, that they won't get a license merely by sitting on the step and whistling for it. What they have to do is to prove to the powers that be—whether county or local council, or that omnipotent authority, the chief constable—that they deserve a license. They must, first of all, show a proper safe-guarding of the public by sufficient and efficient exits; secondly, they should be prepared to convince the ruling powers that the motion picture entertainment is not a rival to any other form of entertainment. We have over and over again insisted that the kinematograph has created a public of its own, and the more we see of its remarkable development the greater is our opinion emphasised. Numerous cases might be cited where a motion picture show stands in juxtaposition to a popular music hall, and both are crowded. But the attitude taken up by the average showman is, to say the least of it, disheartening. He says: "It's the other fellow's business," and proceeds to run his show in his usual ostrich fashion. Instead of which he should combine to fight out this question. Singly he can do very little. In combination with his colleagues he can do much. In grave crises history has

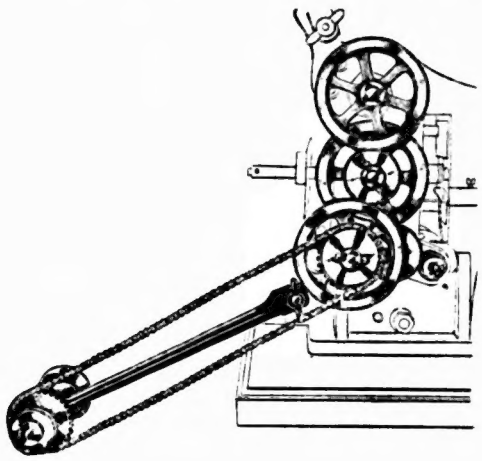
The Empire

REG'D TRADE MARK

No. 2 Cinematograph

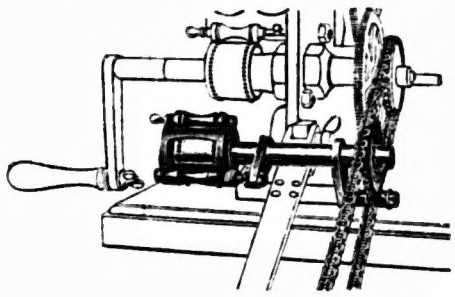
Patent

1910 Model. *Important Improvements.*



The Patent Automatic Safety Cut-off. The action of this cut-off is controlled entirely by the film and not by stopping the machine. Immediately the film breaks the shutter drops, although the machine is still running. This improvement reduces the risk of fire to a vanishing point,

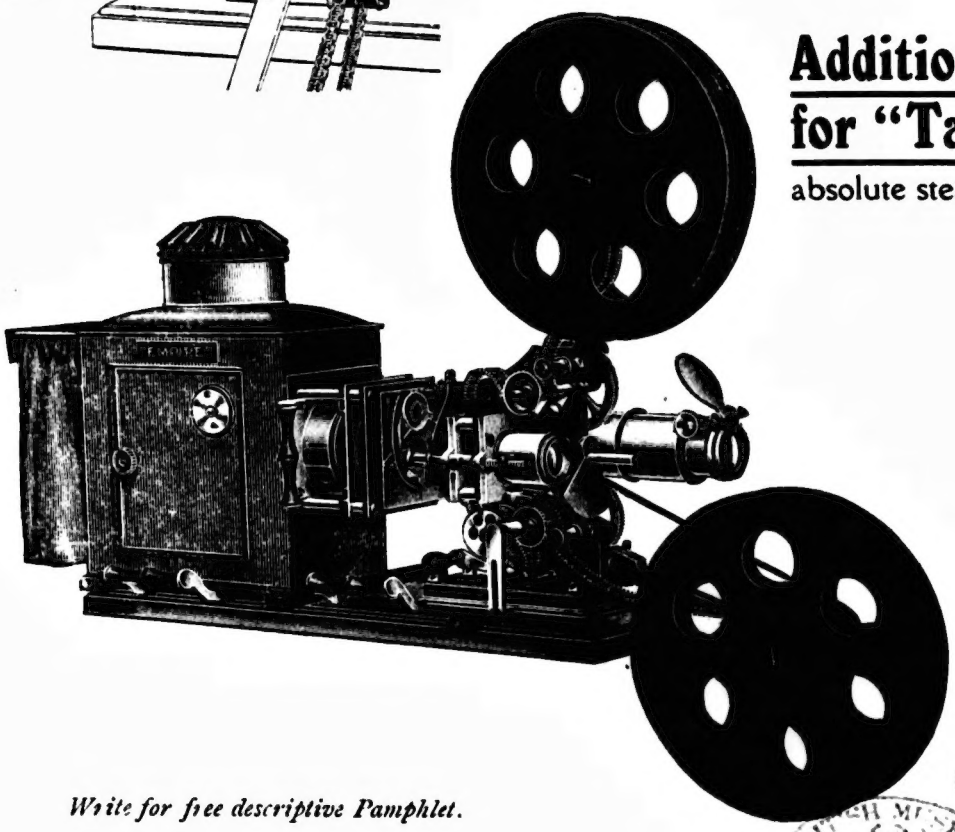
The Film Trap. This trap is perfectly fire-proof. In the event of the picture being 'fired,' the flame cannot travel up or down the gate; the mask is placed so that it gives a perfectly sharp edge to the picture. The gate springs are adjustable.



New Method of Gearing designed to reduce the wear on the dog. Whereas all machines on the market are fitted with ½ inch gear wheel, this model is fitted with a wheel 1 inch in diameter.

The above are additional to the well-known "EMPIRE" features and are fitted without increasing the price.

£35 : 0 : 0



Additional Sprocket for "Take-up" Gear While this is by no means necessary to the machine, its use certainly tends to absolute steadiness, and we recommend it for first-class exhibitions.

£2 : 2 : 0

Cheaper Models of the "Empire" Cinematographs are made at the following prices:

£21 : 0 : 0; £18 : 18 : 0 and £14 : 14 : 0

Write for free descriptive Pamphlet.

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invariably shown that there has been a man for the moment. A grave crisis is arising in the kinematograph trade, so far as the shows are concerned. Who is going to be the Napoleon of the showmen?

Blacklegs in the Trade.

From time to time we receive letters from our readers directing our attention to the slippery operations of certain persons who endeavour in one way or another to prey upon the trade. We have compiled a black list of these individuals which we have found to have been of substantial use to many of our correspondents. On the 2nd inst. we were informed of the backsliding of a "showman" in South Wales who had decamped without paying for his film hire. This week we are in receipt of a communication as to the curious methods of trading of a certain gentleman connected with the manufacture of screens in Essex. The promotion of the best interests of the trade has always been the aim and object of the KINEMATOGRAPH WEEKLY, and we venture to suggest that the members of the trade will be doing signal service to it by forwarding to us as soon as possible for inclusion in our Black List the names and addresses of any of the shady fraternity that come across their path.

Weekly Notes.

BY "STROLLER."

The Natural Colour Kinematograph Company, Ltd., will probably have to amend the wording of their advertisements shortly. At present they describe "Kinemacolour" as "The three principal features of the three principal music halls of the three principal cities of Europe." As a result of Mr. Urban's visit to America, briefly announced in our last issue, I should not be surprised if the description has not to be extended so as to cover America. Mr. Urban and a large staff of assistants sailed yesterday on the "Kronprinz Wilhelm," and will probably be absent a month on their mission of displaying the capabilities of Kinemacolour to the American public.

* * *

I understand the scheme is to give exhibitions of the new process in New York and Chicago, and I have no doubt that Mr. Urban will have no more difficulty in making good the claims of the invention than he had at London, Paris, Berlin, and elsewhere on this side.

* * *

At Urbanora House this week I was given a convincing proof of the capabilities of the Safety gate fitted to the improved model Urban projector. A piece of film was placed in position, and a series of pictures deliberately fired, the light, in order to make the test as severe as possible, being allowed to rest on the film for a full minute in each case. In each case the picture was burned completely away, but so effectively did the device act, that the perforations were quite intact, and the film could be run through the machine without any risk of a breakage. In these days of ever more stringent regulations, a device of this character has a peculiar value, and it is well worth the showman's attention.

* * *

I rarely call on Mr. "Andy" Wright, at Films Ltd.'s office at Cecil Court without hearing something interesting, and this week my arrival happened to coincide with that of the designs for a new projector, which the company expect to have on the market in about eight weeks, and the principles of which Mr. Wright was good enough to explain to me. I was so impressed with the novelty of the apparatus that I obtained Mr. Wright's promise of a number of sketches and plans to illustrate a special article a few weeks hence, and here I will only say that it is a Maltese Cross machine, with, however, several ingenious modifications, which, it is claimed, will do away with the disadvantages attaching to the ordinary projector with that movement. For instance, the optical centre remains constant, and masking is effected by a lever, which, at the same time, moves the sprocket carrying the cross, the oil-bath in which the latter runs, and the gate. The system of driving is also quite novel, the three sprockets being each actuated by a chain drive. Mr. Wright tells me that this machine was designed in view of possible drastic regulations from local authorities, given power under the Kinematograph Bill, and I recommend showmen who are apprehensive of the provisions of that measure to inspect it. Although an expensive machine to construct, it will not be very dear to the showmen.

* * *

By the way, it is surely something of a record to find your premises too small after only three weeks' occupation. Such has been Films, Ltd.'s experience in Cecil Court, and Mr. Wright tells me that while keeping on the latter, he is looking for supplementary premises to which part of the business can be transferred. Meanwhile, several alterations have been made at number 23. The projecting room in the basement has been made a particularly cosy place, with wallpaper and carpet of a red tint, and plenty of comfortable chairs. The operating chamber is right at the back, so that a good sized picture is obtained.

* * *

An anniversary of some interest to the trade passed practically unnoticed a week or two ago. Four years ago what was, I believe, the first stock company to be maintained by a film maker was inaugurated by the Vitagraph Company of America, who had previously, like their competitors, engaged actors by the day, as they were required. Now every large film maker has a number of actors permanently attached to his establishment.

* * *

"Sites, existing buildings, or going concerns," I see are being advertised for on another page by the London Concessions Syndicate, and judging from the calls upon me of one or two showmen who desired to sell out I think there will be numerous replies. So many individuals with a sum of money and no knowledge of the show business or kinematograph trade start out with little possibility of success that it is little wonder a well-equipped and carefully managed organisation can pick up a failure and convert it into success. Here's a chance, therefore, for those not making money.

* * *

I was at the Sessions House on Friday listening to the applications for music hall licenses, and very interesting were the arguments for and against, but what struck me most was the attitude of the "opposition" party. The chief plank in their platform was the evidence of the church and chapel people and the statement that the great number of kinematograph shows which were springing up all round and attracting large attendances from entertainment goers made the opening of new halls quite unnecessary, and this point certainly told upon the justices. "Clean shows" and "non-intoxicants" as against "licentious exhibitions, smoky atmosphere, and intoxicated audience" was the argument of a clergyman, which was combated by a witness in favour of granting a license, who said he lived next door to a picture show which was "attended by hobble-de-hoys and children under 14 who were shown bloodthirsty deeds and incited to crime by the films."

* * *

Moral.—"Keep on the right side of the fence."

I take the following from a circular of the Northern Cinematograph Company :—"Few people are aware that there is a Kinematograph Bill in process which is full of restrictions, and when passed a license will be required for each hall costing £1, and as most halls in country villages are not let for more than once or twice during the year for kinematograph entertainments it is quite clear that it will not pay the owners of halls or parties wishing to give school children treats to take out such a license. We therefore trust, should the occasion arise, that all villagers will protest against this Kinematograph Act which deals so severely with such a popular, amusing, and instructive entertainment."

* * *

"Better late than never" (?)

* * *

Mr. F. A. Parker, manager for Mr. Sidney Carter at the New Century Hall, Liverpool, in the course of a very interesting and kindly letter, gives me an amusing instance of the kind of application with which managers are besieged. Mr. Parker had only been in charge at Liverpool, where he came from managing Mr. Carter's show at the St. James's Hall, Harrogate, for a short time, when he received the following interesting postcard :—"I should be very grateful to you if you will send to the above address the cuttings of films which are not wanted, for my son's small bioscope. I and my family have been patronizers since it came to Liverpool, and I am sure a better amusement could not be wished for, and I am sure that such a small favour would not be missed."

* * *

I wonder what sort of an idea the writer has of the nature of films. Apparently he believes they have to be trimmed down to a certain size, but it is possible that the renter would not be exactly pleased if the several showmen to whom he sent the films were to clip off a yard or two for the purpose of a patron's "son's small bioscope."

* * *

It is the opinion of one or two of the manufacturers that the practice of secret tipping is on the increase in the film trade, and one of them asked me this week when the first prosecution was likely to be made under the Corrupt Practices Act. I cannot say much on this difficult subject, failing detailed information, but if it is true that "palm oil" is occasionally used to assist the sale of films, it is a matter to which the attention of the heads of renting concerns should be directed. The latter, of course, lose as much as the manufacturers, if any member of their staff is influenced in his choice by other considerations than the merits of the subjects.

* * *

The Evening News had a long article this week on the immense profits to be made from living picture theatres. The figures do not err on the side of moderation, of course, and our contemporary may be surprised to hear that there are picture theatres conducted at a loss, but it is of course true that very large profits are being made in many instances, and it is a matter of surprise to me that renters and makers do not realise that the takings at the average show would allow of a considerably higher price for films than is at present paid by the showman. Many of the latter are at present clearing anything up to £50 a week, and only paying some £10 for their films—less in some cases. Surely 25s. or 30s. per 1,000 feet is too low a price for hire, when such profits are being made. Why do the makers and renters not forget their differences and combine to make it higher, the selling price of films, of course, to be raised in proportion ?

* * *

The famous "Thirteen Club" of New York, is shortly to give a dinner, and the Chairman of the Committee having charge of the function has made arrangements with the Vitagraph Company to illustrate "The Superstitions of the Camera." No details have reached me, but remembering his company's surpassing ingenuity in film making, some remarkably clever work should be done. As the name of the club denotes, it was founded in face of a popular superstition, and at each annual dinner makes it a point to discuss the pet superstitions of different classes of the community. Last year those of the Insurance world were dealt with.

* * *

The Kinematograph Trade Protection Society has, I notice, addressed a request to the manufacturers regarding the release day for films, and suggests that the subject should in future be delivered "on the morning of the release day, say, 9.30 a.m. so as to place the provinces in the same position as the London showmen."

* * *

The letter continues: "The Council are also strongly of the opinion that it is in the best interests of the manufacturers and showmen alike that no films should be exhibited at any show to which the public are admitted before the release date, and would point out that the sale of the particular film is affected when this is done, owing to its placing an opposing showman out of date." On this point there can be no two opinions in the trade, and the importance of releasing films to every buyer at the same time is so well realised by the manufacturers that even the practice which occasionally obtained of granting a West End music hall a week's run in advance has, I believe, been generally abandoned.

* * *

At the earliest opportunity I mean to give myself a treat and hear Mr. Oliver Pike give one of his famous lectures on birds with the kinematograph. I frequently wish we had that Poloptical Institution in our midst which "Condensor" has written so much about, and that lecturers of Mr. Pike's stamp put in a week with their various lectures, so that we should know where to find them. As it is now they are here, there, and everywhere with a very flitting one night visit, and by the time we see the announcement they have flown to give a treat to an audience far away.

Correspondence.

We do not accept responsibility for the views expressed.

HONOUR WHERE HONOUR IS DUE.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—May I be allowed a few words in reply to the article by Mr. Thomas Clegg in last week's issue? Mr. Clegg claims too much. Even if Mr. Urban were entitled to the sole right of using the microscope in combination with the kinematograph, recent improvements in microscopic objectives enable one to obtain results which were hardly possible in 1903. Mr. Urban showed his usual enterprise in exploiting this field, and he has had his reward. No such reward is possible in the same field to any successor, however superior the product may be, because Mr. Urban's (or Mr. Duncan's) films have already exhausted it. We are looking for a reward too, but in a different direction. The "Ultra" Microscope is a comparatively recent achievement and in my article in another place (as they say in the House of Commons), I was claiming for our firm that we used it before the much-written-about M. Jean Comandon.

Yours, etc.,
JAS. WILLIAMSON.

KINEMATOGRAPH MACHINES
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Scientific Engineers and Manufacturers,
27, Powell Street, Goswell Road, London, E.C.

Telephone—8281 P.O. Central. Telegrams—"Zerograph, London."

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

PARIS, November 16th.

An Epilogue to the Pathé-Kodak Controversy.

One effect of the Kodak "warning" and policy has been that certain film manufacturers have decided to give the latter their strong endorsement by printing on their films the name of the Kodak Company as a guarantee of their origin. The Eclair films, for instance, will be so printed: "Eclair 1910, Kodak Film." Nothing should prevent our having the genuine Kodak films from Pathé printed "Pathé-Kodak Film," and nothing is more legitimate than the statement of origin thus obtained by the Eastman Company from their customers. The other raw film manufacturers who boast of the quality of their product should prove their faith in its claims by securing a similar printing of their name on the films issued by their clients.

Eclair Company's Extensions.

Steady progress is noticeable in all directions in connection with the Eclair Company. Their producing plant has been increased by the installation of twenty new printing machines of their own design. Their studio has been lengthened by about 10 metres, and accommodation of all descriptions has been provided for the artistes and for accessories, decorations, etc. Another advance has been made on the lines of the example given by Pathé's, namely, the close collaboration with dramatic authors and artistes in the production of high-class films. The "Cinematographic Association of Dramatic Authors," under the able direction of M. Numes, a well-known artiste of the "Varieties" Theatre, will exclusively work for the Eclair Company, one of the first productions they contemplate issuing being "Cavalleria Rusticana."

A New Source of Subjects.

The two societies which officially protect the interests of the dramatic authors naturally own the greater part of the dramatic productions, and the film manufacturers who have used some of these works have been reminded of the societies' rights, and have sometimes paid very high penalties. One of these societies, mostly devoted to the protection of the rights of authorship, musical works, and short comedy plays, the "Société des Auteurs, Compositeurs et Editeurs de Musique," has decided to enter the field of kinematograph production, at least as regards the artistic side of the work and the production of good negatives. S.D.A.C. will be the initials of the films, which will be sold by an important manufacturer whose name we shall shortly mention. Pending negotiations prevent our printing this to-day.

A Well-Deserved Distinction.

A telegram received this morning from Italy states that the Lux Company has been informed that a Gold Medal has been voted for their films by the jury of the International Competition of Milan. The distinction will not surprise the patrons of this renowned make, now so well known the world over.

New Italian Factories.

From Italy also come the news of increasing production, and an increasing number of producers. One of them is Mr. Carlo Cremonesi, who is the head of the Cinema Bresciana; the other is a well-known representative of foreign makes in Milan, where he is now going to manufacture his own films, backed by a powerful company with a large capital. We understand that many of the features of these installations will be copied from the best of the French installations.

The Italian climate and the recognised Italian perfection in acting will favour the newcomers, if we can properly apply this word to the experienced founders of the above new companies. Competition will certainly be keener in the kinematograph field, and quality and variety should be the immediate result of that competition. Every manufacturer should adopt the motto which has been attributed lately to M. Ambrosio, and which certainly guides the Ambrosio people in their work, "The production shou d be governed by the demand, and the demand is governed by the quality." It will be so more and more, and the sound manufacturers should be careful "not to flood the markets of the world, but to conquer them."

A Testimonial to "Nero."

was furnished by its inclusion with the Pathé films in the Omnia Programs, where the inclusion of other makes is not the rule but the rarest exception.

French Makers and the American Market.

Most manufacturers in France have their eyes directed towards America, to which place a number of them recently paid a visit. One of the interested parties declared his faith in the future of the European films in the United States, but not exploited through the Film Import and Trading Company or Mr. Murdoch. The former concern was active, and no doubt would keep a number of agencies of their own, but the claim of the Import and Trading Company to represent so large a number of makes had frightened our friend and some of his competitors. Their feeling was that it was not good policy to trust so many makes into the same hands, and our friend stated that "a very tempting example had been given him by the Lux Company opening direct trade connection with the American exchanges." The adoption of this plan will mean time and expense, but it will have the support of a number of French manufacturers: among them we must probably include the Eclair, Le Lion, etc. If a careful study of the question has led the French manufacturers to consider this the best solution in spite of the language difficulty, will not the case be better for English manufacturers importing directly into the States? The Lux Company are declared to be very well satisfied with the connections already made by the able initiative of Mr. Prieur, who has, it is true, over his French competitors, a number of advantages which can hardly be equalled by others.

A Chance for Automatic Machines in Italy.

We hear from Naples that the laws and regulations against the use of automatic machines have been abrogated, and that as a result of a more liberal policy great extension will be given to the trade in such apparatus. We will gladly give details to British constructors selling these machines and desiring a connection in Italy.

A New Dissolving Lantern.

We had the pleasure to see at the Salle Charras, Mr. Gervais Courtellemont's headquarters, a new lantern built in accordance with his designs, and to meet the special requirements of the coloured slides he exhibits. With his autochrome slides, the time of exposure had been limited to 30 seconds, as beyond this limit it was liable to be injured by the heat from the arc. The double lantern we have seen has three instead of two condensers, and the free circulation of air is abundant, and allows several minutes exposure. The source of light itself is far better than usual with slides or films, it is a V-shaped arc lamp pivoted around an horizontal axis; the inclination of carbons during the work is far more favourable than in the usual lamp, the axis of the positive carbon being very much nearer the axis of optics. The Siemens mineral carbons have been found the best, and the average current intensity is 25 amp., the minimum 30. Now Mr. Gervais Courtellemont has made these arcs automatic, so that they need no attention from the operator, who can use his best care for the pictures. We had been impressed by this lamp some time ago, but had expressed the fear that it might prove to be somewhat different in practice and theory, but Mr. Courtellemont is very emphatic in contradicting this fear, and we readily admit the excellence of the lamp after an inspection.

Changes in Renting Concerns.

Mr. Beauresse, who was the active director of the Cinema Fix renting service under MM. Moriaud and Magnac, is leaving this position to take the direction of the "Union des Grands Editeurs." His experience of the trade is estimated to be one of the highest in France, as it originated with the Gaumont Company, and continued with the Cinema Fix, and he was always in active and responsible positions.

From Living Pictures to Aviation!

Though apparently keeping his interests in the Cinema Fix, Mr. Moriaud will dedicate some of his time to aviation, and by this we mean the spectacular side of the question. His plans are to manage a number of flying exhibitions in South America, particularly Argentina, where he has already contracted, and we hear that a number of flying machines of the best makes are now on order for this expedition. Our wishes will follow Mr. Moriaud, and we regret our eyes cannot witness the feats of his aviators, but hope some films will bring home to Paris the evidence of his aerial successes. The craze on the other side of the Rheine is for the airship, and a travelling showman of fame, Mr. Haase, is said to have bought an airship at the Francfort Exposition, with the view to initiate trips round Hanover.

Miscellaneous Advertisements

6d. per line (10 words).
Three insertions for price of two.

The Best Medium for Operators.
Sure Sales of Apparatus and Films.

SITUATIONS VACANT AND WANTED.

MANAGER Wanted for Picture Hall and small Skating Rink. Apply by letter giving two references, copies of two recent testimonials and stating age, experience and salary required, to Box 1, Kinematograph Weekly, 11 Tottenham Street, London, W.

ELECTRICIAN OPERATOR, Seeks Sit. Fitting up own plant throughout if necessary. Any machine, A. and C Currents. Excellent references.—W. J. West, 12 Kenbury Street, Camberwell, S.E.

OPERATOR. Wants Re-engagement (American and English experience).—A. Mc. Ewan, 21 Harley Green Road, Halifax.

WANTED Engagement by First-Class Operator, electric both currents. Now at liberty, Abstainer.—Operator, 36 Bradgate Street, Leicester.

NON-INFLAMMABLE (cellulose) and celluloid films, negative and positive emulsions. Expert in the manufacture of above is desirous of an Engagement. American, English and Continental experience. Highest references, Box 2, Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C

OPERATOR seeks situation. Have had 4 years' experience. Disengaged. Good references.—P. B., 21 Lugard Road, Peckham, London.

A WELL-KNOWN Buyer and authority in the profession, who is in touch with the whole of the trade, is anxious to undertake commissions for purchase or sale of Films, Apparatus, etc. Small commission only charged, and absolutely dependable. Best references.—Reply, in first instance, Box 35, Kinematograph Weekly, Tottenham Street, W.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATOR, electric or gas, desires Evening Engagement, also has good knowledge of photography, and would like to take interest in any branch of kinematography.—WILLIAMS, c./o. 1 Chertsey Street, Tooting.

OPERATOR (Abstainer), requires berth as Assistant or could take full charge Moderate Wages. Certificate.—"Operator," 61 Vauxhall Bridge Rd., London

OPERATOR, Young Gentleman (17), disengaged. Six months' experience in London Hall. Good references.—P. W., 56 Leander Road, Brixton Hill, S.W.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

APPARATUS & FILMS FOR SALE AND WANTED.

IF Your Films are Dirty, send them to A. Perrin, 24 Church Street, Shaftesbury Avenue, London, who will return same as new. Repairing and Cleaning, 5/- per 1000 feet.

CINEMATOGRAPH CAMERA, by Darling or Prestwich, inside film boxes, or other good make.—Box 3, Kinematograph Weekly, 11 Tottenham Street, London, W.

KINEMATOGRAPH CAMERA and Printer, wanted to buy for cash. Must be cheap and in splendid condition. State price and particulars to Box 32, Kinematograph Weekly, 11 Tottenham Street, London, W.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph Vitagraph, and all leading makers' films.—WALTURDAW CO., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

APPARATUS of any kind is easily sold by advertising it in the KINEMATOGRAPH AND LANTERN WEEKLY—6d. per line. Try it.

CHEAP and good Films for Hire. State how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all, as new, including coloured.—PICTURE HALL, Monk's Road, Lincoln.

SLIDES FOR SALE AND WANTED.

CLEARANCE SALE of superb collection of Lantern Slides. Life model sets, Travel, Gems of Art, Astronomical, Aborigines, etc. Dissolving effects, Flowers, Statuary, Cathedrals, Dicken's Empty Chair, The Alps at Sunrise, etc. Call and see them.—Sanders & Co., 71 Shaftesbury Avenue, W.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

WANTED Slides pertaining to China and its people. Good price given for original subjects, coloured or plain, send lists to J. Chuan, Box 32 KINE OFFICE.

MISCELLANEOUS.

MOTOR, Alternating, 100 volt. 50 cycles, self starting, suitable for driving Bioscope, with regulator. Bargain £3.—Hill, 105 Westminster Bridge Road

SINGLE LANTERN SHEETS at wholesale prices, send at once for price list to Rudd, 23 North Street, Leigh-on-Sea.

WANTED to purchase second-hand complete Electric Generating Plant, 50 amps., 60 volts. Full particulars, Manager, Empire, Worcester.

SITES or Existing Buildings for Electric Theatres required, or going concerns. Send full particulars to London Concessions Syndicate Ltd., King's House, King Street, E.C.

A SYNDICATE is in process of formation for the acquisition of Pictures Halls in London and Provinces, also to convert or construct suitable buildings. Owners are requested to communicate fullest particulars. Applications from a few additional subscribers can be entertained. Box 4, Kinematograph Weekly, 11 Tottenham Street, London, W.

PICTURE HALL To Let or Sell, holds 600, Rent £2 Weekly. Coal Gas and Current laid on. J. McAllister, 128 Cleveland Street, South Shields.

FILM HIRE, send for lists. We go nap on Pathé, Biograph, Cricks & Martin Edison, and Vitagraph films. 40 other publishers.—WALTURDAW Co., Ltd 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **360 Royal** the phone number of THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

C. SPENCER, Australasia,

Importer of the Latest Subjects, Machines and Accessories,

London Representative: **ROLAND J. FISHER**

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Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

NEW YORK NEWS.

NOVEMBER 9TH, 1909.

At the last meeting of the Motion Picture Patents Company the applications of the Itala, Ambrosio, and Eclair Companies for licenses to sell their product in the United States under the patents of the Patents Company were considered and rejected. In making such application the aforementioned companies apparently concede their willingness to recognise the validity of the patents controlled by the company. In the application for the license it was stated that the importations of the three companies named would not amount to more than one reel a week each. The Patents Company, however, decided that the demand for foreign subjects among the "licensed" exhibitors is amply supplied by the importations already licensed. This, of course, means that henceforward the interests of the European makers other than those already in the fold of the Patents Company must be considered as inseparably allied with those of the "Independents."

A petition in bankruptcy has recently been filed against the Consolidated Film Company, of 143, East 23rd Street, New York. The petition alleges that this company sold its entire assets, valued at 24,000 dollars, to the Film Import and Trading Company for a consideration of 9,000 dollars, that the officers and interested parties of the first-named company are identical with those of the latter company, and that the intent of the transfer was to defraud the petitioning creditors. The Film Import and Trading Company is, of course, the same company that recently contested with the International Projecting and Producing Company as to the exclusive American agency for the principal European manufacturers.

In a recent letter, speaking of the motion picture possibilities of the impending Johnson-Jeffries fight, it was stated that the companies under the Patents Company banner would probably not interest themselves in the matter. It was stated that these companies felt that their business had acquired a tone and dignity above that sort of enterprise. It now appears, however, that several of the "licensed" companies are, in fact, competing for the business in question. One company, in fact, is now advertising complete pictures of the recent Ketchel-Johnson fight. The surprising thing about the matter is that the "National Board of Censorship," whose members were so bursting with high ideals that they had to organise a "Board" in order to get a chance to exercise them, has passed on the picture favourably although they have as their subject an act which is seriously criminal in substantially every state of the Union. Can it be possible that the boasted Board of Censorship fears to antagonise a strong company by a courageous decision? Of course, if the manufacturers should become dissatisfied with the Board's decisions they might refuse to co-operate with the Board and it could then no longer exercise its high ideals—or read about itself in the papers!

Appearances seem to indicate a definite split in the "Independent" ranks and that the business of the country instead of being properly classifiable merely as "Independent" or "Licensed," will require a third denomination. There are, in fact, now three divisions of the business. First is the Motion Picture Patents Company, controlling about three-fourths of the entire field. Second is the European import division, now represented by the Film Import and Trading Company, and third is the slowly perfecting alliance of struggling independent American manufacturers who manufacture what they can and eke out their supply with such European films as they are able to obtain.

The last named division has now pretty well enrolled its members under the flag of the "National Independent Motion Picture Alliance," which held an executive meeting in Chicago on October 30th. The reports show that eight new Independent manufacturers were admitted to membership in the alliance. It seems reasonable that if this third division, including as it does the majority of Independent American manufacturers, perfects its organisation, the interests of the European manufacturers will be gradually isolated from this branch of the Independent movement and will be confined to that referred to as represented by the Film Import and Trading Company. Neither element of the Independents appears strong enough for warfare at present.

R. S. S.

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America's Leading Kinematograph Weekly.
Editor - ALFRED H. SAUNDERS
(Formerly of Moving Picture World
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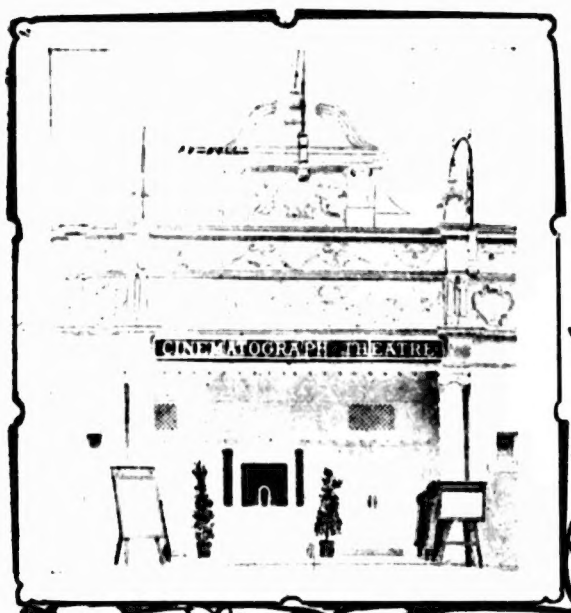
Kinematograph Publishing Co., 30-32, West 13th St., New York, U.S.

FINSBURY PARK CINEMATOGRAPH THEATRE



This cosy hall, despite its short life, of about two months only, has already fulfilled the expectations of those who believed it likely to prove one of the most successful living picture establishments in London. A full description of the fittings, etc., has already been given in our pages, and the above photographs will enable our readers to realise the wonderful transformation of a bare tramway stables into an ideal home of pictures in the short period of five weeks. It will be seen that both interior and front are more than ordinarily attractive. The latter is made still more prominent by the fact that it is the one pretty spot in rather a dingy part of the Seven Sisters' Road.

Mr. G. S. A. Porter, whose photo is also shown, has repeated, as Manager of the Finsbury Park Theatre, the success he made when in charge of the Recreations' Theatre in Edgware Road. Mr. Porter, whose living picture experience began at the last-named establishment, is the chief manager of Mr. M. A. Pyke's various halls, each of which he takes charge of upon opening, and nurses until it has secured a firm footing, when he proceeds to perform a like service for another new hall. He is likely to be kept busy in this manner in the near future, as Mr. Pyke has no less than five new establishments in course of erection.

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OUR INSTRUMENTS
ARE
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THAN OUR
COMPETITORS
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CHEAPER!!!

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An original dramatic series enacted by leading French artistes. Picturesque and Romantic, Wild coast and smuggling scenes and encounters. The picture story of a momentary lapse from duty and its serious consequences. Honour saved eventually, and former position regained by the hero.

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A BAD COIN.

Comic experiences of a ne'er-do-we'll who, finding a coin, hastens to treat his lady love sumptuously. They enjoy their surroundings and viands, but, upon being called upon for payment, the coin is declared spurious, and they are ejected. Other ignominious experiences follow, and the unhappy holder of the coin fares ill at various hands.

No. 3518 **Code "Louis"** **Length 390 feet**

The Urban Christmas Films only want Seeing

BEAUTIFUL--UNIQUE—SEASONABLE—ENTRANCING—ORIGINAL.

NOEL—A WAIF'S CHRISTMAS. **Tender and charming drama, ——reverently treated.——**

BOBBY WIDEAWAKE—The Boy who wouldn't Go to Bed.

Comic, Magic, Startling. Polar, Deep Sea, Northern Light, Cloud and Star effects. Marvellous and fascinating.

THAT AWFUL PIPE.

Screaming Farce. Novel situations. Incident—Action and staging superb.

No. 2489 **Code "Pipe"** **Length 370 feet.**

All Films Fourpence per Foot Nett.

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A WINNER—A FAVOURITE—A TRIUMPH.

No. K 525 **Code "PURLEY"** **Length 245 feet**

DEEP SEA OYSTER FISHING

Released, November 22nd, 1909.

By courtesy of Mr. De Hem, Macclesfield Hotel; Mr. H. W. Gann, Whitstable; Cav. Azario, Florence Restaurant, Shaftesbury Avenue.

This Important Industry Fully Illustrated. Every Detail, every Process faithfully reproduced in sequence, photographically perfect and of excellent quality.

Fishermen Embarking for the Grounds from the beach of ancient Whitstable. Three Men in a Boat—**Boarding the Dredgers—Hoisting Sail—Off to the Beds—Dredging for Oysters—The Fleet—Striking Marine Effects**—Throwing out the Dredging Apparatus—**A Big Haul**: dredgers filled—Close view on deck—Bivalves *au naturel*, indeed!—Sorting and sacking for shore delivery—Return of the Fishermen—Landing Oysters by boat. **The Packing Houses**—Sampling the Bivalves—A tempting scene. **The Oyster Houses**: Sorting, Barrelling, Entraining. Preparations for the Feast: Opening the Natives. **The Oyster Supper**—Fastidious, but appreciative guests. **No. K 522** **Code "BIVALVE"** **Length 630 feet**

BRONCHO BREAKING on an ARGENTINE RANCH

Thrilling and exciting scenes of the taming of untrained horses and colts. *Photographed by courtesy of the Santa Fe Land Company.* **Parade of Pedigree Stud Horses—Rounding up of Wild and Untamed Steeds—Sorting out and lassoing the selected horses—The Captives, Wild and Obstinate—Scenes in the Corral—Saddling an untamed mount—Lunging—Mounting: easy—subsequent experiences difficult—An Expert Trainer Up—no quarter given or taken—Exciting episodes of Bucking, Bouncing, Jumping horses.**

ENTHRALLING—FASCINATING—CONVINCING.

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The International Number.

A few copies have been returned from the wholesale trade, and we shall be pleased to supply them to applicants at 1d. each.

Six Days Only.

The Gateshead magistrates refused a seven-day license to a picture hall, notwithstanding the statement of the promoters that the Sunday opening would be devoted to sacred concerts. It is interesting to note that this particular hall, with a seating capacity of 800, was built in accordance with the requirements of the Chief Constable.

The Kinematograph at the Empire Pageant.

At the great Festival of Empire to be held at the Crystal Palace next year the dominant note will be social and educational. Each colony will have a court in the Crystal Palace; portraits of Empire builders will be displayed in picture galleries; and each section will have its special kinematograph films, showing the varied industries which the sons of Empire are carrying on, such, for instance, as harvesting in Canada. Statesmen and leaders of thought from various dominions will lecture, and concerts will give musical expression to the Imperial sentiment.

Getting Ready for Christmas.

Walturdaw's are always well to the fore in providing up-to-date fare for their customers, and Mr. Walker assures us that the preparations for the approaching festive season are more complete than usual. In addition to the various comedy, dramatic, and trick pictures, they have no less than 72 complete pantomime films ready for their patrons in the hire department. These include all the well known nursery tales and modern subjects, and should give delight to many thousands of children, besides being highly remunerative to those showmen who are cute enough to avail themselves of the Walturdaw offer.

What They Say Outside.

On Tuesday the *Evening News* published a long article headed "London's Picture Palaces." Here is an excerpt:—

"Their generously lighted portals are among the most dazzling lights of the streets. They have scattered themselves with astonishing rapidity in the suburbs. Already they are enormously popular—and fathers, mothers, and children regard a weekly visit to the picture palace as indispensable to a happy life.

"They 'drop in' without fuss—without talking over the matter with the formality that a visit to an ordinary theatre appears to demand. They can see the whole show in an hour, though they may stay and see it twice or ten times for the same money if they please.

"The result of this free and easy access is that the theatres are full most of the evening.

"Then promoters of entertainments see that the public, so far from tiring of moving pictures, are increasingly fascinated by them and appreciate every improvement, both in their subjects and the way they are presented."

Popular Song Slides.

The latest illustrated song slides can now be obtained from the Kinematograph Bee Hive, otherwise "Andreora," otherwise Messrs. A. & H. Andrews, of 5, New Compton Street, Charing Cross Road.

"Zounds! 'Tis the Sounds

we want, exclaims the enthusiastic showman when he hears "Allefex" sounds machine, at 5, New Compton Street, where it is always on view. Messrs. Andrews, the sole agents, have found it necessary, in order to cope with the numerous enquiries from abroad, to appoint two agents on the Continent and one in America.

Mr. Sidney Bacon's Enterprise.

Mr. Bacon is scoring largely just now at his picture houses at Kingston, Erith, Carlisle, and York, by giving his patrons one special film each week in addition to the usual excellent program. Last week Gaumont's Shackleton film was the great attraction, and next week the Welsh-Summers Fight (also a Gaumont) will be shown, and will no doubt pack the various houses.

Striking Testimony.

"I must thank you for sending such a fine selection of films and such a very capable operator. The program you sent is far ahead of any similar show I have had in my theatre." Thus Mr. John Collins, the managing director of the Theatre Royal, Waterford, wrote to Mr. W. D. Walker, of the Safety Bioscope Company, Southampton Road, Kentish Town. Comment is needless.

The Kinematograph in Prison.

The kinematograph is making its way by sheer force of merit into every walk of life. With the highest and the lowest the motion picture is in demand. The distinction of getting it into prison has been left to Mr. Dove Paterson. On the invitation of the Aberdeen Prison Visiting Committee, Mr. Paterson gave a kinematograph exhibition in Craiginches Prison last week in presence of the inmates All the prisoners —male and female—were permitted to attend, and it was evident from their frequent and hearty expressions of appreciation that they thoroughly enjoyed the unique event in prison life. Councillor Wilkie, a member of the Visiting Committee, presided, and introducing Mr. Dove Paterson, said the entertainment had been arranged in order to show the inmates of the establishment that their welfare was not neglected. The picture program was repeatedly applauded. The Cinephone was also in evidence, and added to the attractive nature of the entertainment, which included a pictorial trip to Belgium. Mr. Peter Dawson sang "The Bandolero" in excellent style. Mr. John Leo Paterson operated the kinematograph, and Mr. G. A. Donald played the accompaniments. In responding to a vote of thanks, Mr. Dove Paterson said he was glad his efforts to amuse his audience had been so much appreciated, and it would afford him much pleasure to again come and beguile a weary hour with them.

Be Your Own Judge

OF THE QUALITY AND ATTRACTIVENESS OF THE FILMS WE OFFER, and if their inclusion in your Program means more money in your pocket, well, stick to them.

As a Matter of Fact every detail in connection with the getting up and staging of our Films is supervised by Experts, and no Film is allowed to leave our Manufactory without first being submitted to a rigorous examination by a properly appointed Committee. It is to this careful attention to detail that we attribute, in a large measure, the wide reputation we have gained for good, cleverly-made Films.

Our Colour Films

Which have recently caused great sensation, are more popular than ever, and constitute a veritable godsend to the Showman looking for something really good and taking.

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You will want some of these Films

For Your Next Programme.

Note the Releasing day, Tuesday, 23rd November, 1909, and ask your Hiring Agents to reserve the Films you select for prompt delivery.

THE GOLDEN SPIDER
Coloured Trick Film
Code "Iota." Approx. length 660 ft.

A Brigand's Kindness of Heart
Dramatic
Code "Jachère." Approx. length 428 ft.

ONE-LEGGED ACROBATS
Code "Ivoire." Approx. length 396 ft.

The Little Princes in the Tower
Code "Jacobin." Approx. length 806 ft.

THE TWO BURGLARS (S.C.A.G.L.
Adapted from Pierre Souvestre's Novel
Code "Jalousie." Approx. length 626 ft.

A Pseudo Lady's Maid (S.C.A.G.L.
Comic
Code "Jaconas." Approx. length 692 ft.

Breaking Up Ice in Finland
Code "Jadis." Approx. length 314 ft.

COUNT LEO TOLSTOY
(Topical Film released immediately)
Code "Juteux." Approx. length 362 ft.

THE VIOLIN MAKER OF CREMONA
Code "Jade." By François Coppée. Approx. length 773 ft.

Hercules in the Regiment
Champion Strong-Man in the World.
Comic. Played by M. Victorius.
Code "Ivresse."
Approx. length 445 ft.

A Day in the Life . . . . of a Street Arab
Comic. Code "Jabot."
Approx. length 428 ft.

HERCULES IN THE REGIMENT — DAY IN LIFE OF STREET ARAB

ART FILMS.—JOSEPH SOLD BY HIS BRETHREN
Code "Invalide." Colour Film. Approx. length 790 ft.

CARMEN By Prosper Merimée. Code "Ionique." Approx. length 939 ft.
A MOST ADMIRABLE PRODUCTION.

See Pathé Frères' Weekly Illustrated Bulletin and Supplement, No. 29, for FULL descriptions; also "New Films and their Makers" of the KINEMATOGRAPH WEEKLY.

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Scenes in our Royal Guest's Dominion

The Famous Portuguese Infantry, 5th Cacadores. One of the regiments which fought side by side with British Soldiers in the Peninsular War.

Boco de Inferno (The Gate of Hell), at Estoril near Lisbon, the Riviera of Portugal.

A Railway Ride through the Gorges of the Tua Valley on the Douro, in the heart of the wine-growing district.

Length - - - - - - - 230 feet

OUR ROYAL GUEST, H.M. KING MANUEL OF PORTUGAL

Scenes in the grounds of the Palace at Lisbon. His Majesty and his Favourite Charger. The King and his Pet Dogs.

Length - - - - - - - 120 feet

Negatives of the above subjects we have secured from Mr. A. J. West, who was granted special facilities to photograph H.M. King Manuel.

A Great Welcome at Portsmouth & Windsor

The "Victoria and Albert" steams into Portsmouth Harbour. H.R.H. the Prince of Wales welcomes King Manuel, who afterwards inspects the Guard of Honour.

Departure of the Royal Train for Windsor. The picture concludes with a view showing Their Majesties King Manuel and King Edward in an open carriage leaving the station for Windsor Castle.

Length 200 feet **Code Word "MANUEL"**

H.M. KING MANUEL'S VISIT TO THE CITY OF LONDON.

Leaving Paddington Station. Receiving an Address at the City Boundary. Arrival at the Guildhall.

Length about 200 feet **Code Word "NUELS'**

Marriage for Money

Length 612 feet.

The Honest Little Rag Picker

Length 475 feet.

Mr. Sadman's Cure

Length 466 feet.

The Hostage

Length 797 feet.

ALL 4d. per foot

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Lion's Head Films.

Mr. G. H. Cricks informs us that he finds no slackening in the demand for good English subjects, and he quotes the big advance sales of "A Hypnotic Suggestion," which is issued this week, in support of his contention that with both public and buyers the home made subjects are more popular than the best of those made abroad, when they equal the latter in quality.

Recreations Theatre Improvements.

The Recreations Theatre, Edgware Road, is to be further improved shortly in several important particulars. The floor will be raised, so as to provide a clear view of the screen from every part, while plush tip-up chairs are to be fitted throughout —an improvement which should be decidedly appreciated by the patrons of the cheaper parts of the hall.

The Shackleton Film

will be shown for a week at the Finsbury Park Cinematograph Theatre, beginning on Monday next, the management having arranged for the sole rights for the district for that period. Public interest in the Antarctic film should be stimulated by the fact that the management have arranged for one of the actual sledges used by Lieut. Shackleton to be on exhibition at the theatre during the week.

The Novel Electric Theatre

is the new name of the establishment in the Strand formerly occupied by Pastimes, Ltd., and now converted into a particularly comfortable bijou picture house. Success seems assured if good programs are presented, and a sufficient guarantee that this will be so is conveyed in the statement that Messrs. Films, Ltd., have undertaken the supply of the films, which will be one and all good class subjects of recent issue.

Kinematograph Aids Hospital.

Barnard's Bioscope gave an entertainment last week in aid of the Dartford Cottage Hospital Extension Fund, netting £10. Some exceedingly interesting slides were shown, including views of the front of the hospital, back of hospital, corridor, men's ward, women's ward, operating theatre, group of matrons and nurses, group of works' collection committee, and Trade and Friendly Societies' Hospital Parade Committee.

New Companies.

Picture Palaces, Ltd.—Nov. 12th. £15,000 in £1 shares. 67, Copthall House, E.C.

Cinematograph Film Hiring Co., Ltd., was registered on November 8th, with a capital of £10,000 in £1 shares. Registered office, Dewar House, Haymarket, S.W.

Lantern Co., Ltd.—Registered November 10th, by the Solicitors' Law Stationery Society, Ltd., 28-9, Chancery Lane, W.C. Capital, £720, in £1 shares (600 Fifteen per cent. Cumulative Preference). Objects: To carry on the business of advertising contractors, makers of lantern-slides, films, kinematograph, stencils, and materials for advertising purposes, etc. Private company. The first directors are not named. Qualification; one share. Remuneration, £50 per annum, divisible. Registered office, 196, Deansgate, Manchester.

Messrs. Films, Ltd.,

have now on view at their showrooms at 23, Cecil Court, among other objects of interest to showmen, an adjustable stand for projectors of their own design, which, besides having the rigidity of the ordinary support, can be adjusted to any required position and fixed with perfect ease. The legs of the stand are on the telescopic principle, and the front or back pair can be raised at will, according as it is desired to throw the picture higher or lower on the screen. When the required position is obtained, a nut working on a screw on the support easily fixes the apparatus. With all, this useful accessory is relatively light and therefore portable, and sells at a moderate figure.

Electric Theatres, Ltd., Invading Birmingham.

The Electric Theatres, Ltd., not satisfied with the four sites which they had already obtained in Birmingham, have now secured a fifth, viz., the Masonic Hall, in New Street. This is a capture, the site being the best possible to obtain.

Furthest South Film Still Popular.

We learn from the Gaumont Company that public appreciation of their film of the Shackleton expedition shows no sign of falling off, in spite of the fact that it has been in circulation for so long. This is one of the cases where familiarity has not bred contempt, in fact the now almost universal acquaintance with the triumphs of Sir E. Shackleton seems to have led to an even keener interest in the living picture record of his adventures. Copies of the film is this week showing in all parts of the country, and it is as widely booked for next week.

The Cosmopolitan Film Co.

make an interesting announcement regarding the "Theatro" films, for which they are English agents. This company has secured the services of a brother of the famous actor who, as "Foolshead" in the Itala subjects, is well known to every patron of picture theatres. It is their intention to issue a series of comic subjects with this gentleman as the chief figure, and if he has anything like the talent of his brother, the trade may shortly expect an exceptionally amusing series of films. The Cosmopolitan Company promises two films of this make per week for an early date.

Mr. Dove Paterson Behind Prison Bars.

The *Aberdeen Evening Gazette* waxes facetious over Mr. Paterson's kinematograph entertainment to the prisoners in Aberdeen Gaol. We cull the following from its gossip columns:—

"The Social Hour" in prison given by Mr. Dove Paterson at Craiginches had quite a "Gilbertian" aspect, for—

> "He made each prisoner pent,
> Willingly represent,
> A source of innocent merriment;
> Of innocent merriment."

Applause was strictly prohibited, but "laughter loud and long," made the rafters ring.

Deal in Electric Shares.

Mr. Joseph Jay Bamberger, stock and share dealer, 48, Rupert Street, was sued last week by Mrs. Weston, 31, Lancaster Road, Bayswater, in the City of London Court, for the return of £28, being £8 paid in respect of ten shares in the Electric Theatres (1908), Ltd., and £20 for the purchase of twenty shares in Electric Shows Company, Ltd.

Plaintiff said that she was unable to obtain the shares in the Electric Theatres. She received share certificates in the case of another company, but they were absolutely valueless, and the company had recently been wound up.

Judge Rentoul said the plaintiff was entitled to the £8, but he hesitated about the £20 against the defendant (who did not appear), because it amounted to a charge of fraud.

Mr. R. S. Barnes, plaintiff's solicitor, said that she was induced by representations and circulars to take the shares. One of the inducements was that the shares were quoted on the London Stock Exchange, which was not true.

Judge Rentoul felt that the defendant might have made the representations quite honestly. It might be improbable, but still it was possible.

Mr. Barnes said the company that failed was honest enough but unfortunate.

Judge Rentoul considered it was a very suspicious case. He would give judgment for the plaintiff for the amount claimed, but the defendant could apply for a new trial as to the £20 if he chose.

Welsh v. Summers Fight

Have you seen it yet?

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King Manoel's Visit to England

Arrival at Portsmouth—Reception at Windsor—State Visit to the City—A very near portrait of King Manoel is shown at Oxford Circus, the camera being within 15 feet of the carriage—Views also of the Procession passing through Cheapside and arriving at the Guildhall. *Length on application*

SHOWING AT: The Coliseum—The Hippodrome—Egyptian Hall, Piccadilly—Electric Palace, Marble Arch—Casino de Paris, Oxford Street. Cine Palaces—Chiswick, Clapham, Richmond, Deptford. And scores of Provincial Towns.

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Big Shows for Harrow and Streatham.

Brickwells, Ltd., who were the promoters of the handsome and successful Bijou Picture Theatre, Camberwell Green, have secured sites at Streatham and Harrow. On the former site, which exceeds 20,000 square feet, one of the largest and handsomest picture theatres yet built in this country will be erected, together with a skating rink and gymnasium. On the Harrow site, which is 80 feet by 50 feet, will be erected a picture theatre, library, and tea rooms. Plans have now been approved, and it is expected that both picture theatres will be open early in January.

A Musical Marvel for Shows.

We were given a demonstration by Mr. Phillips, of New Things, Ltd., Berners Street, of what is beyond question the most wonderful automatic instrument of modern times. It is called the Clavitist-Violina, and is a combination of the violin and piano pneumatically played with a perfection which few skilled performers could equal. After six months in a German factory for thorough testing, it is now sold with a guarantee. It is an upright piano in the upper part of which there is a rotating circular horse-hair bow and two real violins with gut strings, which produces an especially soft and euphonious tone. A number of "fingers" touch the chords, which sound loud or soft as in human playing, according to the pressure of the bow. Special features of the circular horse-hair bow are its enormous elasticity and its indestructible durability. It is the invention of this as well as of the artistic violin action, that solved the problem. The beauty of the tone and the variety of the records make this a valuable acquisition to any show.

Vitagraph Notes.

One of the pending releases from the Vitagraph Company of America is the demonstration of dirigible balloons made in St. Louis before the Aero Club, by some of the most noted aviators in the profession, including Professor Ivy Baldwin, Leo Stevens, Roy Knabenshue and Robinson. There are several notable features in this film, one of them being the first photograph of two dirigible balloons in the air at the same time. Photographs have been made of two aeroplanes in simultaneous flight, but this is the first occasion when two dirigibles have been close enough together to be snapped on one plate.—The Vitagraph producers are hard at work upon a Venetian tale, that will be unusually elaborate even for the Vitagraph. The scenes along the canals in which the Vitagraph lakes are utilized, are particularly successful, and the subject should be a sensation.—Launcelot and Elaine, to be released by the Vitagraph about the middle of November is declared by those who have seen it to be one of the most remarkable accomplishments in motion photography. The pending release in America is already attracting the attention of the exhibitors.

Another Addition in North Shields.

The Gaiety Amusement Company, under the management of Mr. Eskdale, have re-opened the Old Gaiety Theatre, in King Street. Extensive alterations have been made, although it is only capable of accommodating about 500. Everything is up to date and fire-proof. There is one entrance, and an emergency exit. The operating box, which is apart from the building has been fitted with a Gaumont Arconomiser and latest Chrono, which shows an excellent steady picture, free from flicker, and exceptionally clear. The throw is 63 feet, and, unlike many picture halls, the wall, which is prepared, takes the place of the screen, with a splendid result. The subjects are to be only the latest and best. The opening was fixed for Monday, but owing to them not allowing sufficient time for inspection by the Borough Surveyor, it had to be closed until Wednesday. The chief pictures shown on that day were the Hague and Langford Fight and Nero. Although the Surveyor passed the building, they did not get a license until Tuesday, which also included the Music license.

Fire!

The insurance companies should certainly deal leniently with firms which take such elaborate precautions as Messrs. Gaumont, of Chrono House. Not only this—the numerous employees in the establishment must feel very secure knowing of these precautions and the practice they are given in the use of the fire preventing apparatus. Many readers would value a "Blocknote" photo showing the worthy general manager, Mr. A. C. Bromhead, or the ever busy Mr. Welsh, flying down the fire escape shoot from the roof to the street last week. They were not the only members who were "fired" down as each member of the staff "tubed" it in the same way, so that if a breakout did occur they would not "jib" at the critical moment.

Presentation to a Manager.

On the occasion of his birthday, Mr. Albany Ward, the lessee and manager of the Jubilee Hall Skating Rink and Picture and Variety Theatre, Weymouth, was presented with a very handsome Partridge-cane walking-stick, heavily mounted in silver, and engraved with the inscription, "Presented to Mr. Albany Ward by his Staff, Nov. 6th, 1909." Another pleasing feature was the presentation from the Boy Scouts of a fine photographic group of the Corps, most elaborately framed, and illuminated with a congratulatory address. Short speeches, which showed the amicable feeling existing between employer and employees, were made, and Mr. Ward cordially thanked the Staff for their kind present, and their efforts on his behalf. The toast of Mr. and Mrs. Albany Ward was most enthusiastically received and responded to.

Free Lantern Lectures.

There has been such a demand for their kinematograph and magic lantern entertainments, that the London and North-Western Railway have been obliged to add to their already large stock of lantern slides and to engage a lecturer for the winter season. The following are included in a series of lectures, which are lent free of charge from the Advertising Department of the Euston Station:—A Holiday on the Scottish Fiords, To Dublin and the Lakes of Killarney, The Conway Valley, The Vale of Clwyd, A Trip to Snowdonia, The Beautiful English Lakes, Shakespeare's Country, A Trip to the Isle of Man, Blackpool, Morecambe, The Spas of Central Wales, etc. Films are also lent free of charge to bona fide lecturers, etc., the following being only a few of several subjects:—Romance of the Railway, Beautiful Erin, Picturesque North Wales, Bonnie Scotland, Scenes at Blackpool, Morecambe, and Southport, Llandrindod Wells, Windermere, A Trip on the L. & N.W. American Boat Special, Non-Stop Express, Euston to North Wales, and A Steamer Trip Llandudno to Menai Straits.

Politics by Pictures.

What is urged to be a striking argument in favour of Tariff Reform was unfolded on Thursday last at the Alexandra Institute, Walworth, when, under the presidency of Mr. Warwick Brooks, the Unionist candidate for the constituency, through the medium of the kinematograph, a series of moving pictures were shown depicting the alleged effect of Free Trade upon the British workman. The hall was filled with a typical working-man audience. Mr. Warwick Brooks is to be congratulated on his initiative in suggesting the series to the Tariff Reform League. The first moving view was of a steamship entering the Thames with foreign manufactured articles. Cement, paper, steel rails from Belgium were being landed; bales and boxes "coming so fast," said the lecturer, "that they have to use a moving platform to unload them." Here a little drama is interpolated: a workman discharged because of lack of employment brought about by unfair competition. The pictures showed his home, his search for work, his ceaseless tramping, and, finally, the scene where he pawns his tools to buy food for his starving children.

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The Welsh-Summers Film.

REMARKABLE BOXING.

Gaumont's have had so much experience at the N.S.C. and elsewhere of that particularly difficult branch of photography—the filming of a big boxing match by electric light—and displayed their capabilities so convincingly in the Hague-Langford film that fine quality in the film of the Lightweight Championship battle was looked for as a matter of course. A view of the complete subject at Chrono House shows that showmen will not be disappointed in this particular, nor, we think, in any other, for the fight itself is one of the brightest and easily the fastest we have ever seen *via* the living picture. Without quite reaching the standard of the Hague-Langford film in quality—a standard so remarkable that we doubt if it will ever be equalled, much less beaten, in a subject of this class—the subject is easily above the average and it is superior to the other in that the camera has been placed to better advantage, so that the ring is shown on a larger scale and the movements of the fighters made easier to follow. This is a great advantage in the case of so persistent an in-fighter and so quick a man as Welsh.

Vivid as some of the accounts of the fight have been, it requires a view of the film before a proper realisation of the trickiness and speed of the winner is reached. From beginning to end Welsh is aggressive, and usually occupies the centre of the ring, with Summers at the ropes, the latter, by no means a slow boxer, finding the famous straight left which has won him so many fights quite ineffective against so elusive an opponent as Welsh. Time after time he lets fly at the latter's face, only to see the blow pass over his opponent's shoulder and to receive in return a fusillade of hooks to the face and body. Welsh's timing is wonderful, his "duck" allows Summers' punch to pass at a fraction of an inch from his head, and his returns are so effective that by the seventh round Summers' face in the picture appears black all over from the blood drawn from nose and mouth.

As the rounds pass, Summers, who at times is so puzzled by Welsh's tactics that he receives severe punishment without any return at all, realising he is behind on points, begins a series of fierce attempts to put out his opponent. His rushes only serve to show Welsh at his best, and the latter, dances all round the ring, avoiding each blow by a fraction, coming in at the end with one or two of his own which are not avoided. The last three rounds are particularly interesting, and show Welsh's footwork at its best—and that is something as clever and faster even than that of Tommy Burns.

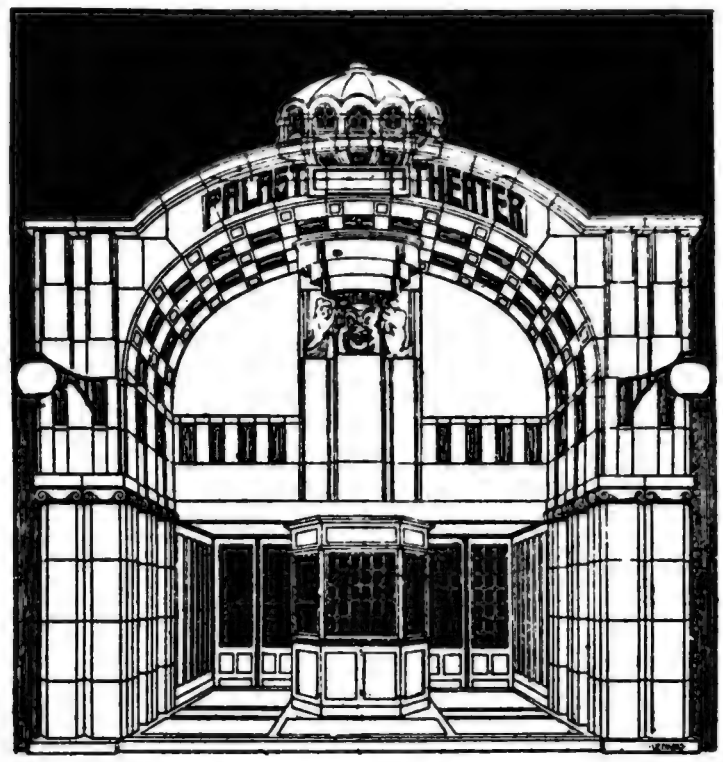
In the earlier meetings there is plenty of in-fighting, in which the Welshman is just as much top dog, avoiding the other's swings by a half turn of the body and swinging his return in like lightning. Sometimes his blows are so quick that they cannot be clearly followed, but Summers' face furnishes good evidence that they have landed, and in general Welsh's movements are easily followed, and the spectator will be amazed by the marvellous suppleness of the Welsh "bag of monkeys," as he has been called.

An interesting introduction to the film gives a close view of the fine belt presented to the winner by Lord Lonsdale, and at the conclusion, after the verdict has been given, Welsh's seconds are shown selling his colours to those at the ring side.

Considering the remarkable nature of the film it is not surprising to hear that it has already been largely booked. A special three days' show was given at the Elephant and Castle Theatre last week, and this week it is showing at the Shoreditch Empire, the Electro Palace, Brixton, Cinema Palace, Clapham, Cinema Palace, Deptford, Victoria Hall, Portsmouth, and City Varieties, Leeds, while four other halls will probably also feature the film, and Mr. Welsh had numerous applications on hand for the remainder of the week. Next week Pontypridd, Welsh's native place, will have an opportunity of seeing its hero in action, and other towns already fixed up include York, Kingston, Plymouth, Colwyn Bay, Llandudno, Shrewsbury, the St. George's Picture Hall, Westminster, and other places. The bookings already made extend to December 13th, and applications are arriving by every post. No showmen whose audiences appreciate a good fight should miss the subject, on which Gaumont's will be generally congratulated.

A German Picture Show.

The Palast Theatre, Dusseldorf, is perhaps the largest and most elegant in Germany, the entrance alone being 24 feet wide, the depth about 25 feet, and the height about 30 feet. It is lighted by four big arc lamps, and 36 electric "Tantal" lamps. The pillars and side walls—from the bottom to about 10 feet in height—are of the best marble, while a huge lamp made of innumerable glass tubes—weighing about two hundredweight—is hanging in the centre.

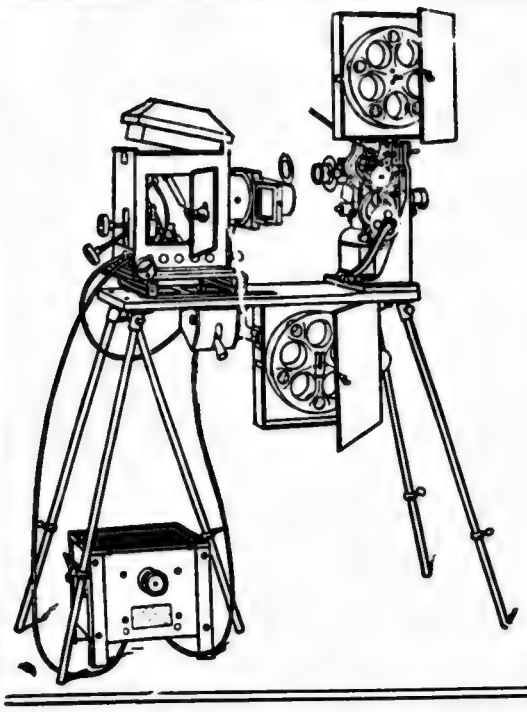


SOMETHING LIKE AN ENTRANCE.

As to the interior, the whole theatre has been erected in solid walls, (they had to reckon with the most rigorous regulations), and although the room for the seats is 90 feet long, 50 feet broad, and 30 feet high, only 600 seats have been allowed; under the old regulations a thousand seats might easily be possible. In consequence, the whole room is more comfortable, and around the seats a promenade with an enclosure of pillars is running, another broad gangway in the centre leading from one end of the theatre to the other. The pillars are painted with gold on a blue ground, the gangways and stalls are totally laid with blue cocoanut matting. Two tones are dominating in the theatre, blue and green; the decorations are principally in gold.

The picture wall has the aspect of a real stage, a curtain covering the screen as soon as a picture has been shown. The shows will be sufficiently lighted to discern everything in the room and to read the programs. The operating box is between the entrance and theatre, and as solid and safe as ever an operating box has been built, its length is 15 feet, height 10 feet, and width 7 feet.

The managers will be Mr. Harry Muller and Mr. Karl Lohse.



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Mutual admiration of one another by two lovers gives a mischievous country lad an opportunity for some fun. This he seizes, and we show it in this film

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LOVE AND WAR.

The story pictured is one of an incident of the Battle of Waterloo. It shows the side upon which poets and writers do not dwell, and what war really means in its contrast of life and love.

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WHY GIRLS LEAVE HOME.

A story full of laughs from beginning to end, occasioned by the reproduction of a melodrama of the popular price type. Watch the expression on the faces of the audience in various parts of the house.

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Two Interesting Colonial Letters.

Music at Australian Shows.—Progress in New Zealand.

The last mail from "down under" brought us a number of exceptionally interesting letters from members of the trade in Australia and New Zealand, in addition to the important news communicated by our own correspondent. The two which we publish below contain much that should interest the English living picture man and perhaps give him "furiously to think" why it is that Australia and New Zealand, by comparison with England, comparatively thinly populated countries, should have been able to elevate picture into *the* amusement of the people in so short a time. We print them in the belief that they will be bound to convey some valuable hints to our own showmen. Mr. De Groen's letter is particularly opportune at the present moment—when the question of music at picture shows is being so widely discussed in England, although affairs are not quite so bad with us as he suggests in the first paragraph, while Messrs. Linley and Donovan's letter gives so interesting an account of the management of pictures in New Zealand that no apology is necessary for reproducing it *in extenso*.

Where Australia Leads.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—As an interested reader of the well written and *chic* columns of your valuable paper here in far away Australia, I confess I was much struck by the subject matter of your leading article in the issue of September 2nd, viz., "Weakness at our Picture Shows," signed "Stroller," and at the same time surprised at the facts disclosed therein. I have always had it impressed upon me that in matters musical, England leads Australia by many leagues, though of late delighted to know that several of my fellow Australians have completed their crown of triumph by being received by London and provincial audiences in the most generous manner. From the tenor of "Stroller's" article we are led to believe in Australia that the musical accompaniments at picture shows are of a secondary importance, and such as it is, hidden away in an obscure corner, the management and patrons alike, not caring as to whether the item being performed was suitable to the subject enacted on the screen or not. How ludicrous it must appear to hear a cakewalk played for a love scene, or a pathetic story contained say in Pathé Frères fine subject, The Gunshot.

Mr. Editor, I trust you or your countless readers will not think me "egotistical" when I assert that such a thing would not be tolerated in the large cities of Australia, which has only a tithe of your population. It is owing to the enterprise and energy of one of the most popular showmen that ever visited Australia, Mr. T. J. West, and to this gentleman's ingenuity that the success of the kinematograph throughout Australia is mainly due. That he has a firm grip of the business here you must doubtless be aware as there are permanent shows in the five capitals of the different States with Sydney (which is really the business capital of the Commonwealth) as headquarters. Now Sir, as the principal musical director to the firm of West's Pictures, I trust you will admit that I can speak with some authority on "fitting the music to the picture." At the present time we are located at the Sydney Glaciarium (holding 5,000 people) and Mr. West employs there my own military band (constructed on the same lines as the Grenadiers) of 30 performers. Melbourne (in the firm's own building) has a band of 24, Adelaide (also their own building), 14 (string), Brisbane, 12 (string), and Perth, 14 (string), and I personally arrange the whole of the music for the above shows (excepting Melbourne which has its own library to select from, and has cost the firm some hundreds of pounds) as well as conducting every night. I view from 40 to 50 new pictures every week, and enclose a few programs to convince you of the class of music performed at the shows under Mr. West's direction. Notes of different situations are made especially in dramatic pictures and music selected to fit same. In fact, it is the combination of picture and music that has caught the public taste. As "Stroller" suggests, Mr. West's circuit plays a good classical overture such as "Ruy Blas" (Mendelssohn), "Rienzi" (Wagner), "Zampa" (Herold), "William Tell" (Rossini), "Masaniello" (Auber), and others of equal calibre always preface the entertainment in Sydney. Only a month ago we had the picture Mozart, and several selections of his had to be arranged, excerpts from "La Nozze di Figaro," "Dongiovanni," "Flauto Magico," and the death scene played to the Sanctus from his "Mass in G," owing to the "Dies Eros" not being obtainable in the country, hence a big success was scored. Again, I wish to draw attention to the music selected for The Legend of Orpheus, viz., "Adagio from the Moonlight Sonata" (Beethoven) and the "Inflammatus from Stabat Mater" (Rossini). In fact, the greatest care is taken in arranging the musical programs, so much so that it has now become a recognised part of the show. As to the cost of this part of the business, that alone is something to conjure with, Sydney alone will cost about £450 a month.

I must also express some surprise at the small salaries paid to musicians in England when your writer says a nice band could be had for £8 a week. Why, here in Sydney, the minimum wage is £3 a week, and I pay on behalf of the firm, my deputy conductors in the other States £6 a week, and when the firm open their new buildings in the four centres of New Zealand some time in the beginning of 1910, similar conditions will prevail, the whole of the musical arrangements being directed from Sydney. The enclosed programs (taken haphazard) will further enable you to supply data (as your final paragraph kindly offers) to the evident army of showmen interested in the picture business in England.

I must apologize for trespassing so much on your valuable space, but I am delighted to think (and may I be forgiven for throwing bouquets at my native land) that here in Australia we are evidently as far ahead in "fitting the music to the picture" as you in the dear old land are ahead of us in producing the picture. Thanking you in anticipation and with best wishes from Australia.—Yours faithfully,

LEWIS DE GROEN.

Conductor of Music to His Excellency the Governor-General, and Principal Musical Director to West's Pictures, Australia.

How They Do It in New Zealand.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Under cover we forward a copy of an unsolicited letter from the leading yacht club of this city (given below.—ED.). The film mentioned is by one of your advertisers, the Charles Urban Trading Company. We have shown the film at our theatre for a week, and we can say that it has greatly pleased our numerous audiences night after night. The film is one of the finest we have ever shown, if not the very finest in its particular line, and more subjects of this description would be greatly appreciated by our patrons.

As readers of your interesting journal almost since its inception, perhaps a little news about ourselves might be interesting to some of your readers, coming as it does from

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Released Dec. 3rd	Sapho		570
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	The Eternal City		382
	Landlord and Lodger		565
	No. 13		400

Price - - - Fourpence per foot.

WATCH THIS PAGE EACH WEEK. IT WILL MEAN MONEY TO YOU.

the furthest off part of Great Britain, and possibly the least known of her possessions from a theatrical point of view. Nearly two years ago we established a permanent animated picture show at His Majesty's Theatre, Wellington, N.Z., under the title of the "Royal Pictures," now well known throughout the Dominion. There had been for a number of years travelling picture shows which have shown here and many other of our towns for seasons of a week up to a month at a time, but we were the first to establish a permanent home in that line of business (others have since followed in three other centres), and so well has it taken on with the public that our present theatre, although accommodating 1,200 people, has become too small and out of date, and we recently entered into negotiations with Mr. T. J. West's general manager, Mr. Gee, with the result that the West's Proprietary and ourselves decided to amalgamate and build an up-to-date picture palace.

Early next year our new house will be ready for occupation, when we will be able to accommodate some 1,500 people, and the building has been so arranged that should it be too small, an extra gallery can be added, making the

ELEVATION OF THE NEW THEATRE.

seating capacity 2,000. We use our own lighting plant, showing a picture 25 ft. by 20 ft., and we were fortunate at the outset of our venture in obtaining a most competent operator and electrical engineer in Mr. Joe Dunn, known as the premier operator of Australasia.

In reading English papers we occasionally notice that accidents, serious and otherwise, occur at home and abroad, which seem strange to us, as we have never had the misfortune to have destroyed an inch of film in our long run, and when it is considered that we use on an average 6,500 feet of film nightly we are proud of our operator. We have truly only one operator, but we have a second string to our bow in the way of an operatoress, if we may coin the word, in Mrs. Dunn, who can and does take charge of the machine when necessity arises, so that in case of sickness or other causes we have not the slightest anxiety as to the show going on as usual. Our performance lasts for two hours, and a matinee every Saturday.

In our long and continuous run only once has the show been stopped through a breakdown, and this through no fault of our plant, but through a fuse in the transformer through which we obtain our current for driving the motor, blowing out; even then the damage was rectified in about fifteen minutes. This is possibly a record for any kinematograph show in the world, and led to our show being humorously styled the "Never Stop Pictures" by some weekly attendants.

With a population of some 80,000 people and now a second permanent picture theatre, besides two or three other theatres constantly running, it can be seen that pictures have come to this part of the world to stop. So much have they caught on here and in others of our large centres, that no matter whether we have high-class opera, drama, Melba, or any of the world's noted performers performing (and we have them all at times), the number of our patrons has never waned. We have always tried to obtain the best the world can supply in film subjects, but we are often disappointed in subjects after reading a description and then seeing the subject on the screen. Many subjects are photographically bad, and we think that manufacturers should be extremely careful on this point, as no matter how good the subject may be the effect is entirely lost should the quality be poor. Another point is that so many subjects show a want of care in preparation and so fail entirely to convince. The art studies and new coloured subjects (especially scenic) of Pathé Freres are on the whole splendid. Other subjects which "draw" well are the industrial films, one of the best being "Biscuit Making," but as a rule all of this class of subjects are extremely interesting and instructive.

A short while back we were showing "The Manufacture of Big Guns." At one of our public schools the pupils were set an essay on the subject. A boy of twelve years took the prize, and on being questioned as to how he knew so much about the subject enlightened the teacher by stating he had seen the whole process of manufacture at the "Royal Pictures"!

To show what we think of the picture business, a few particulars of our new theatre might be interesting in its way. The building is of brick with a frontage of 70 feet, a depth of 161 feet, and a seating capacity of 1,550. There are two fine shops in front, and the vestibule is 17 feet wide, a staircase 10 feet wide branching off on either side into a large foyer, and ladies and gent's cloak rooms and large balcony in front. Fire exits 10 feet wide are provided on either side. The operating box is built outside the auditorium, and the building itself is practically fireproof, very little wood being used.

Yours, etc.,

H.M. Theatre,
Wellington, N.Z.

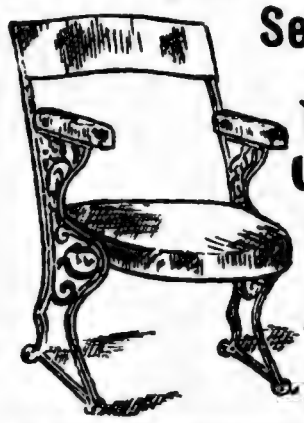
LINLEY & DONOVAN,
Royal Picture Syndicate.

[The following is the letter referred to above.—ED.].

SIR,—On behalf of the committee and members of the Port Nicholson Yacht Club, I wish to thank you for the pleasure afforded them in witnessing your magnificent picture entitled "Yachting Off Cowes." The king of sports, that is, yachting, seems to have been overlooked by picture proprietors, probably on account of the hardship of obtaining such films, or is it that the public generally know so little of the sport and would not understand them? I am glad to inform you that almost every member of my club, as well as a large number of the members of the other local sailing clubs have attended at your hall during the past week with the sole object of witnessing this picture; these will number easily one hundred and fifty.

FRED COOKE,
Hon. Secretary.

The Largest, Best & Cheapest Theatre Seat Maker in the World.



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NEWS from OTHER COUNTRIES

AUSTRALIA.

(From Our Own Correspondent.)

Sydney, Oct. 12th.

At last the blow has fallen and the kinematograph shows, poor harmless things, closed for ever on the Sabbath evenings. The extinguisher has been applied with the mighty squash of the law, like a policeman's hand on a house fly; and Australia, holy, moral, sober Australia, breathes in the dim religious light of the street slums, or stows itself away in the dim, religious recesses of the parks and pious public resorts to cogitate on its past wickedness and to meditate on further ditto. The element popularly known in our political circles as "the Wowsers," who own many theatrical halls, have "pulled the leg" of our powers that be to good effect on their own behalf, and now "their own sort," who rent their halls for kinematograph shows have less opposition. Well, commend me to the "Wowsers" for keen business instinct. But why call it in the interest of religion?

West's Pictures have now returned to their summer quarters at the Glaciarium, and have little room for late comers nightly. Their neighbour, the Bijou, has been considerably benefited.

The Victoria Hall is very nearly completed, and the management hope to open in a week from date; the hall will be a surprise to the public, for comfort in all the appointments and beauty of decoration have been the great aim of the management.

Melbourne

The moving picture business, run on sound lines, certainly spells "success." The rapid growth of this branch of amusement is little short of marvellous. Since Mr. T. J. West came to these States a few years ago and practically demonstrated what was possible in this line, his example has been followed by many, and although his hold on the Australian public is as strong as ever, as evidenced by his permanent enterprises in all the capitals, others have prospered. Many instances could be given of men in trade here, who in their spare time dabbled in small kinematograph shows, have now entered the moving picture business, often relinquishing a remunerative trade.

West's Pictures, in their new building, continue to attract thousands. During the past week the business has been more than usually good, the principal attraction being a pictorial reproduction of the great Warrnambool Road Cycle Race organised by the Dunlop Tyre Company. It is the great cycling event of the year in Australia, 165 miles with about 300 competitors, and causes great excitement. The picture taken by Pathé Freres was very successful, the operators travelling the entire distance by motor, and their work must have been difficult, as the race was run at a pace averaging 23 miles an hour all through.

Bijou Theatre (The World's Picture Company).—The management of this theatre display an entire Pathé program, but good as we all know that firm's productions to be, my experience is that the public will not stand a whole evening's entertainment with one firm's productions alone.

The Paragon Pictures at the Hippodrome.—At this entertainment vaudeville and variety are added to the moving pictures as an attraction, but I hardly think with favourable results. The position and whole surroundings of the place does not warrant much public patronage.

The Athenæum, run by Messrs. Tait, this week are advertising the Victor Pictures with an excellent series of pictorial subjects.

The Cyclorama, the Guild Hall, and other spacious halls are run on Saturday nights with moving picture entertainments, and now that summer is on us there are many seaside picture shows, and many of the cricket clubs hold concerts with pictures in their grounds.

Alex. Gunn & Sons are in their new premises at last, and are breathing more freely than of late when in their old depôt. Their affairs are very satisfactory, and they certainly help to sustain Melbourne's good name in Kinematograph circles.

J. & N. Tait in three days time will be re-opening in The Glaciarium, and, judging by the lavish preparations being made, are determined to "make themselves felt." The fact of the aeroplane arriving in four week's time under their management, will be a great advertisement for them.

Hoyt's Pictures in St. George's Hall have made the North side of Bourke Street to become quite an important spot in the City, and one needs to have a little patience in wading through the crowds as they leave the new hall. One of the delights of their audiences is the fine ladies' band of wood and brass.

King's Pictures are making preparations for opening the Olympia, and it is quite exciting to have West's, Tait's, and King's within pistol shot of each other, and every one of them competent showmen. Time will demonstrate the "fittest."

The Avenue Bioscope Company, at St. Kilda, are, with the fine spring weather now prevailing, beginning to "make things hum," and, being an "open-air" concern, will gather impetus as the weather becomes warmer.

Messrs. Harringtons, Ltd., are removing to a fine large building, in the dead centre of the city, and we wish them continued success.

With regard to the supply of films here, West's, of course, import their own, Tait's get their supply from Messrs. Johnson & Gibson, who do the largest business here in suburban and county contracting; the Bijou is supplied by Pathé, and Mr. Wilson, the proprietor, must now have a large stock of films on hand. I understand he proposes opening in Adelaide and other places; Messrs. Harrington, I understand, supply Hoyt's.

Pathé Freres are busy here—their manager, M. Sutto, who has just recovered from a very severe illness, is, I am glad to say, about again. They now employ several Australian kinematographers who are doing excellent work, although I think that the splendid Pathé camera is answerable for a great deal, no matter how good the operator may be.

Brisbane.

Ever to the front, King's pictures at the Lyceum Hall, are showing a fine series of films, one of the best we have had here for some time back, The Life of George Washington, is drawing big houses, and is something well worth seeing.

West's Pictures are showing some excellent films just now. They still maintain their old level and are second to none. Judging by the houses they get, the public must be well aware of the fact.

The Doolloogabba Continentals are in good hands and the program shows careful selection on the part of the management. Messrs. B. Ive and H. Black are to be complimented on their enterprize in taking subjects of local interest, the

For Release November 19th.

HYPNOTIC SUGGESTION

Some people cannot be hypnotised at all, but the central figure of this comedy is not one of them. He was the best subject the Professor ever had—almost too good, in fact, for on being given the idea that he is a horse, he lives up to his new character with such earnestness as to get completely out of control and bring the Professor and sundry others into all sorts of unpleasant situations. His wild career, harnessed to a trap driven by the Professor, will cause roars of laughter.

No. 210 Code "Hypnotic" Length 480 feet Price £12 0 0 (less usual discount)

For Release November 26th.

SCENES IN BRITTANY

A scenic film of exceptional beauty. The most beautiful parts of a beautiful country are shown in a series of tinted scenes of fine quality, and striking illustrations are given of the Sardine and Tunny fisheries, the quaint old towns with their historic buildings, etc., etc.

FULL DESCRIPTION NEXT WEEK.

No. 212 Code "Brittany" Length 350 feet Price £8 15 0 (less usual discount)
Tinting 5/6 extra.

latest being The Opening of the Brisbane Dingey Sailing Club, which is full of interest to the many boat owners and crews here.

Dutton Part, where the London Bio Company have such a good stand, is one of the choicest spots in Brisbane. Carloads of people can be seen each evening bound for this delightful spot, where they sit and enjoy the cool evening breeze and magnificent program.

NEWCASTLE.

At the Lyceum Pictures, Central Hall, Newcastle, Messrs. Dix & Bakers uphold its high reputation of kinematography out here by giving as good a show as can be seen in any city of the world. I often wonder if the people who sit "in front" realise this. I think they do, else why do they applaud so enthusiastically and come so regularly?

GERMANY.

The pleasure tax seems to be gaining in favour with the authorities in this country. The latest town to adopt it is Allenstein, in East Prussia, where all living picture and similar shows are to be taxed at the rate of 6 marks per day, 50 per week, 100 per month, 200 for three months, or 600 per annum.

The information comes from Leipsig that Herr A. J. Fey, the owner of two living picture theatres, has a third under construction to hold 1,200, fitted with all the most recent improvements, and to be named The Winter Garden. A feature of the establishment will be the special orchestra, and refreshment bars, and other conveniences will he fitted. Herr Fey is also starting an apparatus factory, and a projector, to be known as the Hercules, which is said to be very steady and accurate, has already been placed on the market.

The rebuilding of the Electric Cinematograph Theatre, Breslau, is now complete, and what was rather an antique erection has been transformed into a picture theatre up-to-date in every particular. Although situated in an unfashionable part of the town, the re-modelled theatre already enjoys good attendances.

The new Alhambra Theatre in the same town has not started very auspiciously. Its scheme of changing films twice weekly was a good one, and would probably have led to good patronage but for the fact that an ill-advised economy ed the proprietors to introduce a number of old films; also, the opening performance was spoilt by the breakdown of the projector.

Another Breslau theatre, the Apollo, had to suspend performances owing to a fire which broke out during the evening performance and destroyed a large stock of films. The cause, originally thought to be a short circuit, was in the end discovered to be that a film had fired at the gate and flared up, failing safety devices on the projector.

Dusseldorf is shortly to have a new picture hall to be known as the Palace, situated in the Graf Adolf Strasse.

HUNGARY.

In connection with a "baby" competition, to be held at the Andrassy Theatre, Budapesth, in which prominent painters and sculptors will act as judges, a kinematograph film is promised of the competing youngsters.

ITALY.

A proposal to erect a living picture theatre in a famous religious centre has brought a storm of criticism from a number of clerics, who say that the tourists already outnumber the "faithful" who come to worship at the church, and that the further attraction would bring them in still greater numbers.

The kinematograph competition, to which allusion has previously been made in your columns, was inaugurated on October 16th at one of the chief theatres of Milan. The General Secretary of the Municipality, together with many distinguished representatives of the Drama, Art, Photography, etc., were present.

The Duchess of Aosta has recently bought a kinematograph, and a special operator has been dispatched to the Reggia di Capodimonte to teach Her Highness its use. The Duchess has already, it is said, herself given several successful performances in the park of her mansion, and is credited with the intention of taking the machine to the Congo with her.

Cases in Court.

A KINEMATOGRAPH VENTURE.

On Thursday last an action was brought by Jessie Legg, wife of Lawrence Legg, of Kew Road, Richmond, against Henry Williams, of St. Peter's Street, Islington, for the return of packages of kinematograph apparatus, or for £15, their value. Plaintiff was suing as administratrix of the estate of her former husband, Edwin Albert Lachlar, deceased.

Plaintiff said that her former husband came into a legacy of £1,000. He bought a kinematograph apparatus, and went with defendant to Luton, where a show was attempted, but it was not successful. Her husband was taken ill, and defendant promised to send on the apparatus. The goods were now at King's Cross Station in the custody of the railway company in the name of the defendant. The defence set up was that the property was in equal shares between the late Mr. Lachlar and defendant, as partners. The real question was whether there was a partnership or not.

A witness from the firm where the goods were purchased said they were sold to Mr. Lachlar. The total amount of his purchases came to £44 15s. 6d. Mr. Lachlar paid for them in bank notes and gold. Afterwards witness sold one or two small things to defendant. Witness gave Mr. Lachlar and defendant lessons in how to work the apparatus.

Defendant said he did not dispute that the late Mr. Lachlar paid for the goods. On January 21st he met Mr. Lachlar, who informed him that he was entitled to a legacy, but he had been unable to get any advances upon it. Mr. Lachlar said that if he (defendant) could get him money he would give him half share in the kinematograph apparatus which he proposed purchasing, and that they would go into partnership. He introduced Mr. Lachlar to a person who got money for him, and the apparatus was purchased. The agreement was, added defendant, that each should have equal share in the property. Until the business produced a profit of £20 per week he (defendant) was to have one-third of the profit, and when the profit averaged £20 per week, then the property and the profits were to be theirs equally.

His Honour—Did you ever take £20 per week?

Defendant—No; we never took 20s.

His Honour—Then the property never passed to you.

Defendant—The property has nothing to do with the profits.

Plaintiff's counsel—Did you agree to share the losses at all?—No.

Did you share any losses?—No. I never put any money into it.

Was any balance-sheet got out?—No. There was nothing to show except expenses.

His Honour found in favour of plaintiff, and gave judgment in her favour for the amount claimed, with costs, to be reduced to 5s. if the goods were delivered up within seven days.

PICTURE SHOW CASHIER AT FIVE SHILLING A WEEK.

William Whitehead, 17, clerk, was charged, before Mr. Gill, with embezzling the sum of 16s. 8d., from Edgar Mason, the proprietor of a kinematograph show at Mare Street, Hackney. Mr. C. V. Young said that the prisoner was employed as cashier at the show, and it was his duty to issue tickets. The tickets were taken from a roll, and he would have to account to the prosecutor for the difference between the first and last numbers on the roll. On Sunday evening, it was alleged, the prisoner altered a figure in his entry book, which made a difference of 200 tickets. In cross-examination by the prisoner, the prosecutor said that he employed the prisoner from 6 p.m. till 11 p.m. seven days a week at 5s. a week. The prisoner gave evidence in his own behalf. He said that he had kept a correct tally of all tickets sold and money received up to the Sunday night, but then money was put into his till so as to fog him, and he was told not to waste time in reckoning up either money or tickets. Several other persons had access to the money and tickets on Sunday night, and he alleged the book had been tampered with after he had left it. Mr. Gill said it was quite clear that the case was not made out against the prisoner and discharged him.

VITAGRAPH HEADLINERS

No Moving Picture Show

is complete unless its program contains a

VITAGRAPH FILM

Vitagraph Films have created great enthusiasm wherever they have been shown. The patrons of those theatres that run Vitagraph pictures constantly demand them as Repeaters.

—— WATCH THIS PAGE in the "Kine" Week by Week—it will pay you to do so. ——

This Week's Novelties—To be released November 20th, 1909.

The Unspoken Good-Bye

A sensational film presenting an intense tragedy with an unexpected and happy ending. Tom Jennings, a quarryman, is late in starting for work and has to hurry. His wife, Ruth, angered because he has not time to perform some small household duty, refuses to kiss him goodbye. At the quarry there is a premature explosion of a big charge of dynamite, and Ruth is told that her husband is killed. She suffers an agony of remorse as she thinks of the refusal of the morning, but her grief is changed to joy by the little daughter's discovery that his coat, by which the body is identified, is worn by a chum of Tom's. He comes to assure Ruth that all is well, and a pretty domestic tableau ends a thrilling and absorbing story. For the explosion a blast of a quarter of a ton of dynamite was arranged for at one of the trap rock quarries along the Hudson, and this scene is realistic and convincing. It is subordinate, however, to a graphic narrative of a workman's daily life

Code "UNSPO." *Length 436 feet.*

Hudson, and this scene is realistic and convincing.

Code "UNSPO."

Length 436 feet.

The Siren's Necklace

Susette, the belle of the little village of Kuban, disdains the simple presents of her fisherman sweetheart and pretends an anger she does not really feel when he serenades her. In despair he listens to the call of a siren, attracted from her home at the bottom of the sea by the melody, and plunges into the waves after her Two men, hearing of Jean's experience, charm other sirens from the deeps, and only the prompt and concerted action of the housewives prevents the rest of the masculine population from following their example. Jean returns with a necklace of real pearls in place of the trumpery bauble, but he does not need it. Susette is only too glad to welcome his return, and he turns a deaf ear to the renewed entreaties of the siren. The subject is rich in comedy and trick effects, utilizing the Vitagraph private lake most advantageouly. It is an unusual and most diverting film.

Code "SIRECK."

Length 347 feet.

The Romance of an Umbrella.

Given a good looking young man and a beautiful girl working in offices separated only by a narrow airshaft, and they are bound to take an interest in each other. Bess Fairkirk is appreciative of Jimmie Conyer's good looks, but she is conservative and refuses to make his acquaintance without a formal introduction. Jimmie's chance comes one afternoon after office hours. Bess is lunching and Jimmie follows her in. When she leaves she carries off his umbrella. He follows her to claim his property, but is detained by being made to settle with the cashier, and is barely able to catch the same elevated train she takes. When she leaves the train he claims his property, but offers to share it with her as it is raining. She refuses the offered protection but an increase in the downpour compels her to accept and an acquaintance is formed that soon ripens into an engagement. The subject is a dainty little comedy of everyday business life and notable because the rain scenes were made in actual rainstorms and not under a sprinkler arrangement. The photographic work is excellent, the acting better still, and the scenes characteristic of New York in the business and residential sections.

Code "ROBREL."

Length 383 feet

To be released November 27th, 1909.

Onawanda—An Indian Story

They all like Indian Pictures.

The Scales of Justice

A Grand Dramatic Picture. Another Vitagraph Winner

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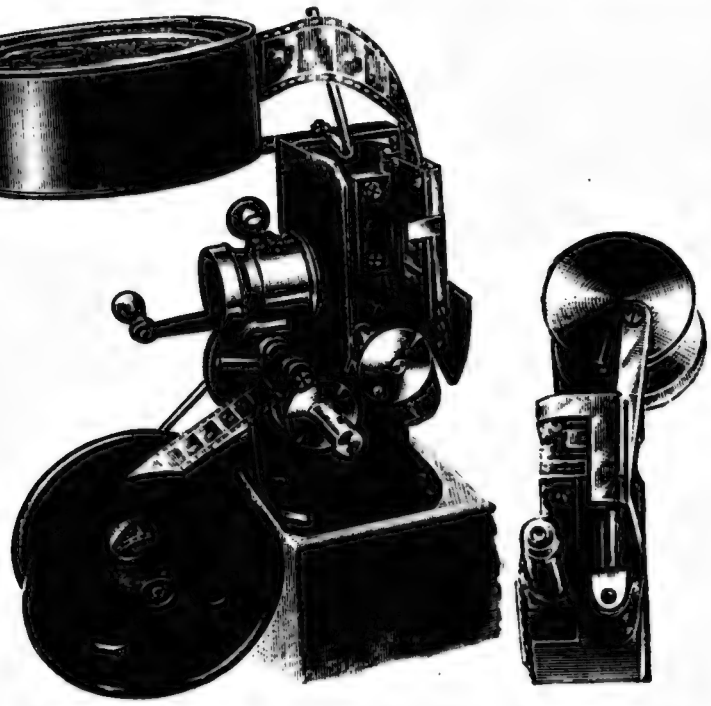
Novelties at Brewster House.

The strides which the projection trade has made within the last thirty years are nowhere better exemplified than at the establishment whose name appears above. Since 1880, when they patented a lantern which opened quite a new era for the trade, Messrs. Hughes & Co., seem to have been continuously experimenting, inventing, and taking out patents. It is a curious thing that many of the most recent modifications in projection apparatus offered as entire new departures are really old ideas revived, which were, perhaps, at the time of their original invention, not thought a great deal of. As an instance, so long ago as October, 1902, Messrs. Hughes patented and built a kinematograph on which fire-proof boxes were provided for the spools. They found very little favour with the showmen at that time, and were abandoned as superfluities. Now as a result of the L.C.C.'s new regulations they must be used by all showmen.



Perhaps the chief of all the novel apparatus which Messrs. Hughes manufacture is the Bio-Pictorescope. Its chief novelty is that instead of the dog or the Maltese Cross movement like other projectors, the motion of the film is secured by a vertical plunger. In the first model this worked by sliding up and down a steel bar. Gear wheels were thus entirely done away with, only a supplementary roller being fixed for the purpose of either shortening or lengthening the loop so as to secure the picture in a central position in the gate. The sprocket wheel bore a ratchet somewhat like that in a keyless watch, and thus provided an alternative method of centreing the film. The plunger is still a leading feature of the machine as sold to-day, the only alteration being that it is now actuated by a rotary instead of a vertical movement. An idea of the mechanism may be obtained from the smaller of our two illustrations. Its advantages are, of course, that there is no drag on the film, as with the dog or claw movement, while there is not the same necessity for strong gate springs to compensate for the sudden pull which follows the blow of the "dog." The makers claim that the life of films is lengthened fifty per cent by the use of the movement.

The apparatus shown in our second illustration is an interesting novelty, enabling as it does the possessors of an optical lantern of any sort to show living pictures to their friends at a very slight additional cost. The mechanism as shown is only nine and a-half inches high, and to use it it is necessary only to place it in front of the optical lantern. The spools are five and a-half inches in diameter and take 350 feet of film, so that a living picture entertainment can be given in a drawing-room, using many of the subjects issued for public entertainments.

The King Filmed at a "Shoot."

A novelty in the day's program at Sandringham on the King's Birthday were the six Hungarian kinematograph operators, superintended by Herr Franzos, who took pictures of the royal shoot in the morning. While at Marienbad in August last King Edward gave permission to Herr Franzos to take kinematograph pictures of a royal shoot in order to exhibit them at the International Sports Exhibition, which opens at Vienna next year. Two waggonettes carried the machines, tripods, films, and so on of the operators, while two horses were in readiness. About eleven o'clock the King, the Prince of Wales, and their guests arrived in three motor cars, and within five or ten minutes his Majesty had brought down the first partridge. Shortly afterwards Herr Franzos, who accompanied the "guns," gave a signal to the kinematograph operators. The men immediately left for the scene of the shooting.

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They Give Honey, That Brings Money.

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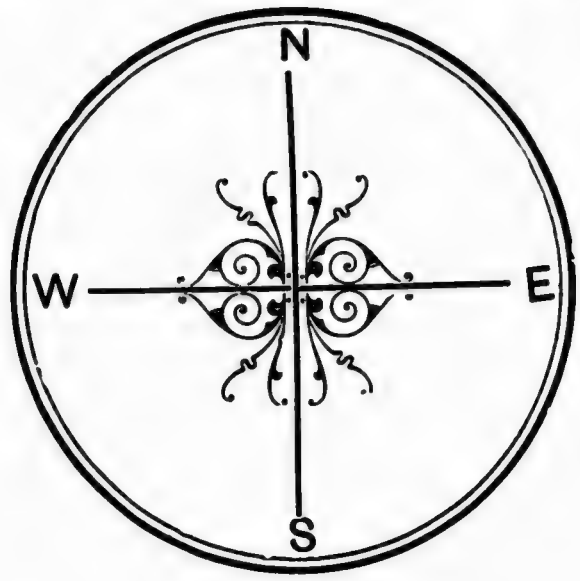
1 ,, Mimic battle on Whale Island.
1 ,, Bleriot's Channel Crossing.
1 ,, Latham's Channel Flight.
1 ,, Blue Jackets at Guildhall.
1 ,, Naval Review of the Fleet at Cowes.

AT ALL POINTS OF THE COMPASS



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LIVERPOOL: 18 & 20 Manchester St. *Telegrams: "FILMS" Telephone: 6782 CENTRAL*

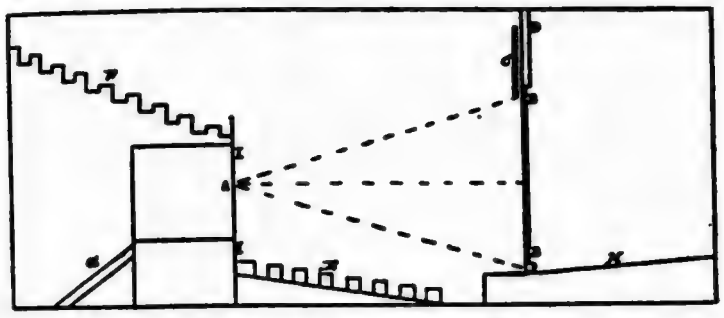
Branch: 35 High Street, Belfast. Telegrams: "FILMS, BELFAST." Telephone 3107.

District Agency: 296 Scotswood Rd., Newcastle-on-Tyne. Telegrams: "ANIMATED, Newcastle-on-Tyne."

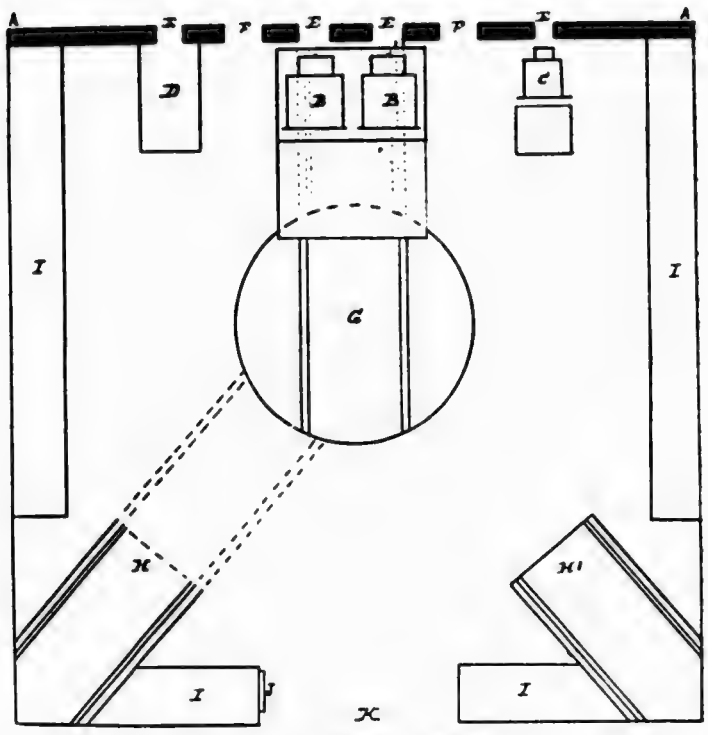
A. T. WRIGHT, Managing Director.

The Projection Chamber at the Old Polytechnic Institution.

From time to time various descriptions of the optical room have been given in print, and considerable discussion has arisen as to the arrangements then existing. We are indebted to Mr. Edmund H. Wilkie for reliable data accompanied by sketches and explanatory references, which proceeding from so reliable an authority will, we trust, be acceptable to our readers, and finally settle several points hitherto in dispute.



SECTION OF THEATRE.



PLAN OF OPTICAL ROOM.

DESCRIPTION OF SKETCH.

A—Operating room.
B—Opaque screen on roller.
C—Proscenium.
D—Dividing wall cutting off auditorum from stage.
E—Area of theatre.
F—Upper portion of theatre.
G—Steps leading to operating room.
H—Stage.
I, I—Brick wall dividing the upper portion of theatre from the lower.

A, A shows the brick wall which divides the optical room from the auditorium, and which was pierced by openings for lanterns at E, and observation holes for the operators to see the screen at F.

In the centre stood a turntable (G), across which were two stout oak lines, these being continued along a platform equal in height to the turntable, and which extended from the turntable to the brick wall A A. The four large lanterns, having condensors ten inches in diameter, were built upon a trolley having four wheels with flanges which ran on the oak rails. When it was desired to remove these lanterns and make space for the oxhydrogen microscope the trolley was pushed back on to the turntable G, which was then revolved until its lines coincided with those of the siding H. A portable connection or bridge was then hinged down, and made the connection between G and H, when the trolley was pushed on to H, and the drawbridge raised.

The microscope, which stood on the siding F, was then brought forward by reversing these movements.

At C were two smaller lanterns, having 5-inch condensors.

At D a support was fixed, upon which special apparatus or supplementary lanterns were fixed.

I, I, I, I were large enclosed racks for the large size paintings and effects.

J was a small flat cupboard, in which were two water guages to show the pressure of the gases supplied from the gasometers.

These were frequently inspected by the operators, as the pressure sometimes varied, and had then to be adjusted by adding more water to one other of the tanks on the gasometers.

K is the entrance door. This door closed with a spring lock, and was invariably shut when the operators were absent. No outsiders were allowed to enter without the special permission of the secretary.

We specially commend these valuable particulars to the consideration of the promoters of the new "Pol-optical" Institution when arranging for the new optical facilities to be installed at that much discussed establishment.

CONDENSER.

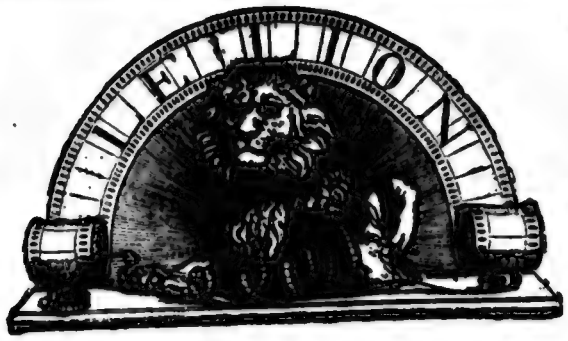
Dr. Spitta at Cardiff.

Dr. Edmund Spitta, who will be visiting Cardiff this week, and lecturing on Thursday at the Cardiff Naturalists' Society, is a notable microscopist, and it is indeed lucky to get a visit from him. He was one of the first to apply the kinematograph to the microscope and the wonders which it reveals, and the results which he has achieved are most remarkable and interesting. Dr. Spitta is a member of the Councils of the Royal Astronomical Society and the Royal Microscopical Society. His published works on "Photo-Micrography" and "Microscopy" are considered as standard works on the subject. Dr. Spitta will illustrate his lecture with kinematograph films and slides giving scenes of pond life.

KINEMATOGRAPHS AND FILMS.

A **Sale by Auction** is held at Stevens' Auction Rooms (Estd. 1760) every Friday, at 12.30, in which Kinematographs, Films and Lanterns, are frequently included.

Catalogues forwarded on application. Goods included in early Sales. **38 KING ST., COVENT GARDEN, LONDON, W.C.**



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And run no Shows in opposition to our Customers.

The GLOBE SERVICE

¶ Is the service for the showman who has to face competition. We do not hire you subjects after running them at shows of our own. Every film goes straight to our customers, and is consequently fresh and in good condition when it reaches you.

¶ We are Hirers, not Showmen, and have made hiring a study. If you are getting unsuitable films, drop us a line, and we will quote a price and submit a sample program. : : : : : : : ; : :

¶ It pays to deal with the specialists. Try us a week. and prove it. : : : : : : : : : : : : : :

GLOBE FILM Co., Ltd.

8 CECIL COURT, CHARING CROSS RD., LONDON, W.C.

Phone 2421 City. Grams "Biophosco, London." General Manager, J. C. SQUIER.

The Hepworth Company Score Once Again.

It was only last week that we had occasion to make special mention of the work of the Hepworth Manufacturing Company. The film then described was noteworthy more particularly for its excellent staging, which marked a considerable advance on the standard of home-made productions. This week the same firm are to be complimented more particularly on the excellence of the acting in a picture which they issue, entitled "The Blind Man." It is evident that the Hepworth producer has succeeded in imbuing his artistes with the true spirit of motion picture acting, and in gesture and other particulars the characters in this subject acquit themselves quite as well as the more frequently praised continental artistes.

In a barely-furnished room we make the first acquaintance of the old blind beggar who is the hero of the story. Entering, after a day spent in begging, he stumbles into the table, on which two other lodgers are playing cards. The latter take advantage of his misfortune to remove the money from his pockets, and then throw a card around his neck and tell him to go out and get more.

In the street the old man is seen to be in difficulty, and at last stands helplessly on the kerb, unable to cross the road. His plight is witnessed by a little girl, who leads him across, places his stool in position by the railings, and puts a coin in his mug.

The child then trips homeward, and proceeds to relate the the story of her little adventure to her father, a famous police official. Their conversation is interrupted by the receipt of a letter, which causes the officer to take his cap and go out. The youngster is amusing herself, when the window behind her is raised and two shady-looking characters, whom we have already seen as the fellow-lodgers of the blind man, step in. One of them seizes her and stifles her cries, while the other whips the table-cloth off, and she is wrapped in it and carried away.

Back in the lodgings, the child, who has fainted with terror, is laid on the couch, while the two wait for the return of their blind companion. On the latter entering he is told to keep guard over the room while they return to the inspector's house to leave a note which they have drafted. The old blind man, suspecting nothing, proceeds with his meal for some time; then his ears, all the keener for his lack of sight, catch the sound of breathing. He staggers to the couch and feels the form which it contains, at once recognising the little girl who assisted him in the morning. Under the child's head is a school satchel, which he abstracts, and, painfully making his way to the street, asks the first passer-by if it contains any address. The young mechanic whom he has accosted leads him to the officer's house. They enter the room just as the distracted father is reading a note left by the kidnappers, in which they state their motive as revenge for a previous discomfiture at the hands of the officer.

Only stopping to thrust a loaded revolver into his pocket, the inspector accompanies the two men to the den, where the men are attempting to force the girl to say if she knows anything of the business of the blind man. The two make a free fight, but are easily overcome by the father and the sturdy mechanic, and are led off by two policemen.

An exceptionally pretty final scene with a clever tinting effect shows the old blind beggar, now raised to happier circumstances by the grateful officer, going over the thrilling story of their adventure to the little girl as she sits on his knee—a very effective conclusion to a film which should be assured of a hearty reception from all sorts of audiences.

A Young Scottish Manager.

Mr. James Currie, Cambuslang, Lanarkshire, is the manager of a new venture that has been commenced in that suburb of Glasgow. What makes it the more remarkable in the kinematograph world is the fact that Mr. Currie, who is also the operator, has just turned seventeen years of age, and has run shows in such a large industrial centre as Motherwell. He is a versatile young man, and can turn his hand to many things, and with the brush his hand has something of deftness about it. In the Cambuslang Institute since a boy he was a kind of stage manager, and has come into contact with many companies and artistes. Harry Lauder, the well-known comedian, for years had a villa not a stone's throw from the Institute.

Messrs. Jarrold & Sons

announce that Mr. Oliver G. Pike, F.L.S., F.R.P.S., in conjunction with Miss Magdalen Luck, have just completed an elaborate work entitled "Wild Nature Wooed and Won." Fifty-two of Mr. Pike's famous photographs serve to give brightness and vividness to an already interesting volume.

Telephone 1636 North. Write at once for full particulars

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The Best of all Instruments

for use at Theatres and Picture Shows. Now being used by the principal Kinematograph Theatres in London and the Provinces. Music underneath or above keyboard, exposed or obscured, whichever preferred. Our instrument has all the latest improvements.

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MARKT & Co. (Ltd.)

American Film Department.

BIOGRAPH

We are releasing on NOVEMBER 20 (Saturday)

..THE LITTLE TEACHER..

A Comedy of Rustic School-days. *Length 982 ft.*

Releasing NOVEMBER 24 (Wednesday)

FOOLS OF FATE

Parcae, the Trinity of Fate, is bound to hold away, and fools we be if we become the toy of the three Goddesses—Clotho, Lachesis and Atropos, for resistance is in vain when we, by daring, incur their opprobrium. *Length 972 ft.*

Synopsis Posters of the above will be supplied at 1/- per dozen . .

SELIG

We are Releasing Saturday, NOVEMBER 27, SELIG'S —— GREAT SPECTACULAR ROMANCE ——

THE ENGAGEMENT RING

Length 995 ft.

Releasing NOVEMBER 31 (Wednesday)

THE BACHELOR'S VISIT

The bachelor gets himself into trouble, and everyone else. You should have this comic. *Length 770 ft.*

A FALSE ALARM

A Selig Comic. *Length 175 ft.*

LUBIN

We are Releasing NOVEMBER 26 (Saturday)

.. PAPA'S HONEYMOON ..

Another one of Lubin's famous comics. *Length 600 ft.*

OUT FOR THE DAY

Comic . . . *Length 390 ft.*

SANDY THE POACHER

A Drama of the Highlands of Scotland. *Length 840 ft.*

Full descriptions of these subjects will be found in another part of this publication. On receipt of a post-card, we will place you on our Mailing List, and send you descriptive bulletins of the above by return.

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B.J.

British Journal of Photography.

THE PHOTOGRAPHIC JOURNAL WITH THE READING IN IT.

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HENRY GREENWOOD & CO., 24, Wellington Street, Strand, London

TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON

QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Educational Slides of 3¼ by 3¼.

SCHOOL TEACHER (Manchester).—Messrs. Newton & Co., of 3, Fleet Street, London, E.C, make a speciality of slides such as you require. They stock a very large assortment, and would doubtless be pleased to send their catalogue on application.

Gwyer's Limelight Jet.

NON-ELECTRICIAN (S.E.).—The quantity of oxygen which this jet requires per hour all depends upon the intensity of light required, and we understand that with their latest pattern, using the same nipple, you can have a range of from three to fifteen feet of oxygen per hour. From this you will be able to strike an average.

Rugged Edge to Picture.

ASSISTANT OPERATOR (Newcastle).—We think you must be mistaken, for we have seen the particular subject-film to which you refer and were struck with its great clearness up to the very edges, and would suggest that you carefully wiped over the edges of the gate diaphragm, this is liable to collect dust and dirt which focus up on the screen. If this is the fault, in all likelihood it might be as well to ascertain in case a drop of oil is required at any of the running parts, for if the gate is allowed to get dirty without being noticed, other parts are also liable to require slight attention.

November Fogs.

HALL MANAGER (London).—If, owing to the great length of your hall you conclude that when using your maximum light, the fog is too dense to enable a well-lighted picture to be seen on the screen, we can only suggest that the distance between the lantern and the screen be shortened, or to use a phrase which is now in common use—a shorter throw—in which case, in order to obtain the same size of picture which you now do, you would require to use a projection lens of shorter focus. If you let us know the present length of throw, focus of objective, and size of picture, together with comtemplated distance between projector and screen, we shall be pleased to tell you the requisite focus of lens to produce the present size of picture under the altered conditions.

How Does an Objective Lens Act?

BENBOW (Lincoln).—A whole book could be written on the subject upon which you seek information. Briefly the matter is as follows:—If, instead of an objective, you place a thin film of (say) tinfoil at the lantern front and pierce a pin-hole at the centre so that the rays from the slide will pass through this, you will obtain an image of the slide, or a portion of it, on the screen. A pin-hole having no focus it does not matter about the distance between the lantern and screen. The image thus depicted will naturally be very faint as all the light forming it is only that passing through the pin-hole. If other pin-holes are made in the tinfoil a little distance apart, other images will be formed on a corresponding position on the screen; so that supposing ten pin-holes are made then the same number of blurred images will be seen on the screen, the blurriness being caused to a large extent hy the overlapping of the rays If all the pinholes with the exception of any particular one be stopped up, then that particular image will gain in distinctness. With the one image the intensity is slight, but with two the total light on the screen, will be doubled. In like manner each pin-hole will increase the total amount of light in proportion, and if these ten images spoken of could all be brought to bear on the same spot on the screen the results would be ten times as brilliant as that from the one small hole. The objective effects this by bending the rays of light, and one is able to dispense with the pin-holes, for according to the focus of the objective, distance of screen, and adjustment, so are all these ray-images brought to bear exactly at the same point of the screen, and we are thus able to obtain one distinct and well-lighted image.

A Standard Candle Power.

G. (Thurso).—The candle should burn at the rate of one hundred and twenty grains an hour.

Tinters.

EDGAR BAILEY.—You can easily make these by coating glass with some of the coloured cold lacquers which are easily procurable.

Emulsion Sticking to Cam.

CHIRTON (North Shields).—Keep cam absolutely clean, and from time to time rub a minute quantity of vaseline on it. Let us know if further trouble.

Cleaning Up Brass Work.

T. J. (Liverpool).—It may not be the fault of the lacquer, perhaps you have made the brass too hot and thus burned the lacquer. Probably you might be more successful with a cold lacquer, so clean the article up again and try what is called "electro-lacquerine." You can get this in your town at 5, Church Lane. We have used this for some time, and find that it is very efficient and easy to apply.

Black Spot on Lime Cylinder.

ALLISON (Liverpool).—We would suggest that you are using too much oxygen, this causes a black spot to be seen on the lime where it should appear brightest. When there is a slight pitting of the lime, it is then that the best light is obtained. Referring to your other query, never put oil on the valve of a gas cylinder, there are various reasons for this, into which we need not here enter, but by oiling as you suggest, you lay yourself open to dangerous conditions.

Faulty Condenser.

H. D. (Lincoln).—The kinematograph is only one of the uses of the lantern. Many of our readers use it for other purposes, such as lecture illustrations, scientific experiments, microscopic projections, etc., so your queries need by no means be confined to the kinematograph department of optical projection. Not having seen your condenser we can only conjecture as to what is best to do. Better unscrew the two parts of which it is formed so as to bring them a little further apart, and try the result.

Parallel Rays of Light.

MICROSCOPE (Southall).—No amount of "boxing up" or passing the rays through a tube will render them parallel. You evidently look upon the passing of the rays as akin to so much water flowing through a tube. In the case of light however, the bending of rays must be done optically. Supposing that your illuminant has been placed at a certain distance behind the condenser, so that the rays after passing through it come to a point some little distance beyond—just after the style of ordinary lantern work, the point being practically where the ordinary objective would be placed—if now you interpose a plano-convex (i.e., diminishing glass) at this cone of rays with its flat side towards the condenser, and bring it towards the condenser until the circle of rays and the glass spoken of are of the same size, the converging rays from the condenser will be more or less bent towards the thick edges of the diminishing glass and thus emerge from it in a parallel form. This parallel beam need have no tube to confine it as you evidently suppose, and in this form it may be projected or passed on to another or smaller sized condenser (which need not be larger than the diameter of the parallel beam). This second condenser is usually termed the substage condenser and passes the parallel beam on in a convergent form through the slide or object to the objective, which will be of course somewhat close to the slide Should the image thus projected on the screen be rather small for your requirements, it may be made larger without changing the objective by using what is termed an amplifier. This consists of a plano-convex lens of suitable diameter, etc., which should be mounted in a tube capable of sliding nearer to, or further from the tube carrying the objective, the flat or plano side being next to the objective. This causes the rays to be spread out to cover a larger space upon the screen.

BIOGRAPH.

Leading Showmen's Opinion of Biograph Films - and their effects on the Box Office. -

MARKT & CO. (London) Ltd., 6, City Road, E.C.

Continued from issue of November 11.

PRINGLE'S PICTURE PALACE,
EDINBURGH. Sept. 18th, '09.

BIOGRAPH FILMS.

DEAR SIRS,
We show a great many of your productions here, and, I am pleased to inform you, always with the greatest success.
Faithfully Yours, G. EDWARDS.

ROYAL PICTURE HALL, NELSON.
Oct., '09.

BIOGRAPH FILMS.

DEAR SIR,
I think that the "A.B." Films have no equal. Our audience never fail to appreciate them, because all their plots are interesting and exciting.

PRESTON ANIMATED PICTURE CO.,
EMBEE HALL, PRESTON. Oct. 1st, '09.

BIOGRAPH FILMS.

DEAR SIRS,
We have one or more on our programme each week, and they give intense satisfaction to our patrons. They are so intensely true to our English homes, customs and manners, that they cannot fail to appeal to the class of people we draw to the Embee Hall
Yours Respectfully, MERIGOLD BROS.

ELECTRO PALACE, 355, HARROW ROAD, W.
Oct. 29th, '09.

GENTLEMEN,
My candid opinion regarding your American Biograph Films:—They draw like plaster, no good programme without them.
Yours, with Best Wishes,
J. P. MARTIN.

KINO PICTURE THEATRE, 81, GRANGE ROAD,
JARROW-ON-TYNE. Oct. 11th, '09.

AMERICAN BIOGRAPH CO.'S FILMS.

DEAR SIRS,
From the enclosed bills you will see that we make a speciality of your films, on both large and small bills, and our customers know they may expect splendid pictures, because they are Biograph.
If you can convey the kind wishes of myself and all the other members of my staff to Rising Moon and Mrs. Jones, we shall all be much obliged. Yours Faithfully, DIXON SCOTT.

W. H. L. TRAVERS & CO.,
HETTON, DURHAM. Oct. 27th, '09.

DEAR SIRS,
I consider Biograph the finest films both in scene and story, yet introduced on the kinematograph market, for results under unfavourable conditions, as limelight and alternating current they excel all others.
I am always glad to have them on my shows, and have invariably topped the bill with "Biograph Dramas."
Yours Faithfully, W. H. L. TRAVERS, Manager.

ENTERTAINMENTS, LTD., ST. GEORGE'S HALL,
HIGH STREET, BELFAST. Oct. 2nd., '09.

DEAR SIR,
There are invariably one or more Biograph productions on my programme each week, and I frequently "top" my bill with this product; The Violin Maker of Cremona, as an instance.
I have always found them satisfactory, and keenly appreciated by my patrons. Yours faithfully, HERBERT ROGERS.

KING'S PICTURES, TEMPERANCE HALL,
SOUTH SHIELDS. Oct. 30th, '09.

BIOGRAPH FILMS.

DEAR SIRS,
We might say that no picture goes as well with us as Biograph In fact, we are so confident of them that we make a stipulation with our hiring firm, to make sure of two Biographs at least, every week, if possible.
We are sure our receipts go up with these beautiful works of the Bioscope art. Yours Truly, JOHN BELL, Manager.

CAMDEN HALL ELECTRIC THEATRE,
TUNBRIDGE WELLS. Nov. 2nd, '09.

GENTS,
I might say that I am always pleased when I have Biograph films on my programme, as I know from experience that they can always be relied upon as thoroughly good, interesting, and are always great y appieciated by my audiences.
Yours Faithfully, T. E. BELLAMY.

INVICTA PICTURES CO-OPERATIVE HALL,
SEAHAM HARBOUR. Oct. 28th, '09.

BIOGRAPH FILMS.

GENTS.
I enclose you two of our day bills which will show how we think your subjects go. Thus one week we have The Resurrection, Jealousy and The Man, and Note in the Shoe, all of which went great. We always know the reception Biograph pictures get. They are sure draws here, and for clearness, steadiness, and attention to detail, cannot be beaten. The Resurrection, which I was writing for every post nearly, packed our house to suffocation, and was the talk of the place. With a hall holding 600, we increased £15 for the week, and had to get extra forms in.
We have had letters and a deputation from the local Licensed Victuallers' Association, complaining of the harm to the trade that What Drink Did, has caused. It was a grand advert for us.
Yours, etc., NORMAN HENRY.

THEATRE ROYAL,
HEBBURN-ON-TYNE. Oct, 28th, '09.

DEAR SIRS,
In offering you my thanks for sending Biograph descriptions regularly, I would just like to say a word or two about Biograph films. I do not know another make of film that is so consistent both in photographic quality and quality of subject, To say that a film is a Biograph is quite sufficient, to know that it is good and worth reproducing.
I do not think there are any other film subjects that take so well with the picture-loving public, for as soon as the title is thrown upon the sheet with the "A.B." trade mark, it is greeted with a round of applause.
I would say in conclusion that for *Headliners* the Biograph film subjects cannot be beaten. Yours Truly, HAL LAWS.

These testimonials will be continued in the next issue of the KINEMATOGRAPH AND LANTERN WEEKLY, *and in the meantime we should be pleased to have the opinion of any of our showmen friends who have not written us on the above subject.*

Legal Enquiries and Answers.

Two eminent Barristers-at-Law supply articles on legal questions affecting the trade. Each week they will answer questions and give advice to those who send to our office, addressed "Legal Page, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W."

OUR Subscribers are requested to note that we cannot reply to inquires through the Post Office, and that we take no notice of anonymous communications. Replies, however, will be given to initials if desired. All queries to be written on one side of the paper only.

We are at all times pleased to give our Subscribers any advice or opinion they may require; but we cannot in any way hold ourselves responsible for the results of such advice or opinions, nor can we undertake to answer questions unconnected with the trade, or as to the value of businesses, or the stability of firms.

Questions should reach this office as early as possible in the week, but in no case can replies be given the next week unless the inquiries are received by the first post on Friday morning.

Program Sellers or Charwomen?

MANAGER.—I have program sellers in my place of entertainment—females—they also perform some duties of a domestic kind, cleaning office, etc. I asked them to dust the seats, etc., in the auditorium, but they refused, and gave me notice to leave that day week. Are they within their rights?

Answer.—The answer to your question all depends upon the custom obtaining in your neighbourhood. Thus, in the case of domestic servants, who are paid monthly, notice can be given any day. Next, in the case of weekly servants, notice given on any day but pay-day is usually not looked upon as reasonable.

Films Damaged in Transit.

CARBIDE.—A railway company refuse to pay all claims for damaged goods which are carried at owner's risk. Are they within their rights? I sent off some films the other day, and I wish to know if I can claim for damage, as they are spoilt by some chemical having been allowed to drop upon them?

Answer.—Railway companies are known to the law as common carriers. That is, they undertake to move other people's goods from place to place. But a person forwarding goods must offer to pay the customary charge for such goods, they must be of the class which the carrier holds himself out to carry, and he must have room to carry the articles. Now a common carrier is an insurer of the goods he holds himself out to carry. That is, he is liable for all accidents resulting in damage to the goods he carries. But not for acts of God or enemies of the King, etc. Thus he is liable if they are stolen. But not if they are destroyed by the action of lightning, earthquake, etc. Neither is he liable for loss occasioned by capture by the King's enemies. But to avail oneself of all this, the full rate of the railway company must have been paid or offered or agreed to be paid. But by a special statute a railway company can carry goods by special contract at a reduced rate. That is "owner's risk," and here let us say that before they can be made responsible, negligence must be proved against them. Here some chemical has dropped upon a delicate photographic film. As to their liability, this depends upon how the accident happened. If accident it was? If neglect can be proved, then the railway company would be liable. As an illustration. An old lady who had never been in a train before took a journey from Glasgow, an accident happened and her carriage was rolled down the embankment, scrambling out of the debris she cried "What's this?" Someone answered, "This is a catastrophe." "Just my luck," said the old lady, "I ought not to have got out here." All depends upon the point of view. If you can prove what a jury would think unreasonable, then you have negligence.

Finding Money at a Show.

C. E. S.—At a kinematograph show last week a lady dropped half a sovereign, and a man was seen to pick it up, and is known. He refuses to give it up, and says "Findin's is keepin's." (A) Has he a legal right to the property? Perhaps you will also kindly answer the following two questions, as they are constantly arising. (B) A hall is cleaned after each performance, and a cleaner finds a pair of opera glasses. Whose property are they, if not claimed? (C) I should be pleased to know what is the proper course to pursue when lost articles are found and handed to the proprietor?

Answer (A).—The maxim here quoted is one of the most dangerous ever given voice to by tongue or pen. In law, "Findin's is not keepin's." Shortly put, it is thus in law: If a man finds valuable property, he becomes possessor of such property until someone turns up who can show a better title thereto. The right of a finder of property is to take possession of such property. That is, if they have no apparent owner. But here we take it that the lady who dropped the coin is known, as also the man who picked up the coin. Hence the finder, by his statement "Findin's is keepin's," has placed himself in a very dangerous position. Years ago a gentleman left his trunk in a hackney coach, and the coachman took that trunk, and sold it and the contents and used the proceeds for his own purpose. Now it was held that the coachman knew where he took his fare up and where he set him down, and he ought to have restored the trunk to him. The Court held he was guilty of "Larceny." A very ugly word. Again, a purse with money in it was left by a woman on prisoner's stall, held by him in a public market. It appears another woman pointed the purse out to prisoner, supposing the purse to be hers. The purse was thereupon transferred to the prisoner's pocket, and afterwards hidden: when the owner came up she denied having had the purse. A jury said she took it well knowing it was not her own, and fully intended to appropriate it to her own use, but that she was not aware who the owner was. Here it was held that the purse was not lost property, and the prisoner was convicted of larceny. The expression used by the man, "Findin's is keepin's," is some evidence of an intention to appropriate the property. In such cases a notice should be given to the police, who would have inquiries made. If at the moment of finding the intention of the finder is to seek out the true owner no offence is committed. But if he intends to appropriate the find it is larceny. In all such cases the property should be handed to the police, who will, after an interval, if no owner is found, return it to the finder.

Answer (B).—It has been held, chattels found on land in the possession of a person become the property of that person. But if the rightful owner can be by any means traced, it is necessary to make the attempt.

Answer (C).—The best way is to place all lost property in the hands of the police, and if after an interval the real owner does not turn up, the property would be handed to the finder.

Tinned Fish!

YORKSHIRE.—My wife came to my show the day before yesterday. She had tea with a friend in my room and sent out for a tin of salmon. She is now slowly recovering from a serious illness. I say the salmon was bad and caused poisoning. Can I sue for doctor's bill or for damages?

Answer.—You can include both in one action. But you will have to prove the salmon was bad and poisoned her.

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Croydon.

ELECTRIC THEATRE (W. H. Cousins, manager). Among the films shown this week are Mexican Gratitude, The Farmer's Son, Up The Pole, The Kidnapped King, Black and White Mice and Octavius.

HORNIMAN HALL.—Mr. Harold Bitton is paying a visit here this week, and showing Shackleton's Dash to the South Pole, Blackpool Flying Week, The Electric Enlarger, Legend of the Lighthouse, Blessington's Bonny Babies and The Infant Terrible

Clapham Junction.

THE ELECTROSCOPE PALACE.—This is Mr. Fabbro's advice to the Claphamites:—"Don't worry so much about Dr. Bodie's affairs, but be 'merry devils' and go twice a week to the Electroscope, and see the brightest and steadiest pictures."

Erith.

PUBLIC HALL (Mr. Sidney Bacon).—This cosy hall is deservedly popular, if this week's program may be taken as a guide, for both variety and quality are the prevailing features. The pictures include The Schoolmaster, Queer Pets, Smart Burglars, Treacherous Gaucho, and the startling story of Comata the Sioux. Miss Ethel Collinge supplies the variety portion with considerable effect.

Finsbury Park.

CINEMATOGRAPH THEATRE (Manager, Mr. G. S. A. Porter).—The usual crowded houses at this hall where the customary good selection of films is given, including The Brutal Master (which is loudly applauded), Fun with a Tiger, and Fiorella, the Bandit's Daughter. The Hepworth Vivaphone renders "Won't You Come to Me in Canada" very successfully. The dainty tea, served free to visitors, is a highly popular feature.

Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—The programme this week contains Indian Runner's Romance, Torquato Tasso, The Wanderer's Return, Motor Boat Racing at Burnham-on-Crouch, Little Willie's Trip to the North Pole, Boot and Dancing Slipper, Down the Isar on a Timber Raft, His Little Sister, and Young Redskins.

Kingston-on-Thames.

ST. JAMES'S HALL (Mr. Sidney Bacon).—The "family entertainment of Kingston" is well to the fore this week with an excellent program, including the wonderful Redskin story, Comata the Sioux, Logging in Italy, How the Dog Saved the Flag, The Hunchback, The Wonderful Boat and Fish and Fishers. The speciality is R. C. Wote, chorus comedian.

Peckham.

PUBLIC HALL.—Splendid houses testify to the popularity attained. The program included The Bugle Call, Tragic Idyll, Way of the Cross, In the Sultan's Power, Mills of the Gods, In Old Kentucky, Nero, and several others of the latest productions. Mr. A. J. Oswick, the resident manager, is gaining great popularity in the neighbourhood, and is ably assisted by Mr. C. Friend. The operator is Mr. Hatter.

Victoria.

WILTON HALL (Biograph Theatres. Ltd)., Manager, Mr. A. Bond).—Good business is being done here. The program for the week comprises: Escape of Count de la Valette, Three Friends, Race for a Handkerchief, Where False Hair Comes From, The Last Look, Foolshead Hero, The Detective's Bag, Bournemouth and Its Environs, Franco-British War, Gamin's Gratitude, How Brown Got Married, Tobacco Growing, Her Paris Model, Fjords of Christiania, and Fatal Appetiser.

From the Provinces.

Aberdeen.

THE GAIETY.—The program here maintains its excellence, and notwithstanding the rivalry of rinks attracts crowded audiences. The films this week are: The Hessian Renegades of 1776, Measure for Measure, a series of magnificent coloured pictures depicting Life in Bombay, A Vagabond's Adventures, and The Modiste's Adventure. The pictorial trip to the Canary Islands was much enjoyed. For next week Mr. Dove Paterson announces, among other attractive films, Julius Cæsar.

Accrington.

PICTUREDROME.—An enthusiastic audience welcomed the good fare, which includes The Way of the Cross, and The Algerian Wedding. The comedy pictures are The Wheelbarrow Race, The Workmen's Bell and The Unlucky Picnic.

Altrincham.

CENTRAL THEATRE.—The dramatic fare includes The Old Shoemaker, The Farmer's Son, the very clever trick picture Wonderful Machine Oil, and the funny series Workmen of the Future are excellently received.

Ashton-under-Lyne.

PICTUREDROME.—Mr. Leckie continues good business with the following: An Alpine Echo, Race for a Monkey, Watchmaker's Invention, and Charming Children.

Barnsley.

TEMPERANCE HALL.—The Last of the Stuarts, The Way of Man, Adventures of an Eel, A Cowboy Argument, A Childless Home, The Boots He Could Not Lose, and The Slave are the chief films here this week.

At the EMPIRE THEATRE the Palacescope is showing Nana's Mother and Boiling Billy among others.

Belfast.

ST. GEORGE'S HALL (Manager, Mr. Herbert Rogers).—The films shown here this week are Life in the German Navy, The Promise, Ethel's Luncheon, The Burglar's Dog, The Angel of Peace, A Quiet Inn, Louis XI., and Salome Mad.

Birkenhead.

QUEEN'S HALL.—Mr. J. F. Wood, owing to the great success of his undertaking, has gone further afield. He recently opened at The Baths, Garston, and now he has a show at the Public Hall, Walton, which holds 1,500. Sexton Blake is at the top of the bill.

TRANMERE MUSIC HALL.—Mr. Saronie continues to present a first-class bill, the Go-as-you-please Competition being as great a success as ever. The prominent items in an excellent program are Nero, A Traitor to His King, The Suicide Club, and Nick Carter.

Blyth.

WEST'S PICTURE PALACE.—"Never before in Blyth has there been so fine a show" is the popular opinion of the splendid series of animated pictures which Mr. T. J. West provides for his patrons here, and the natural consequence is that full houses attest their delight. Travel, pathos, tragedy, and farce succeed each other. Everything by turns, and all are pleased. Mr. West is indefatigable in his efforts to satisfy his audience, and they reap a rich reward.

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Bedford.

THE PICTUREDROME (Proprietor, Mr. W. N. Blake).—A capital program is submitted here twice nightly. The program this week included The Mended Lute, Motor Boat Racing, The Cricket Bat, The Wealthy Rivals, Ticklish Timothy, The Terrible Infant, They Would Elope, and The Wrong Coin. "Always running, but never in bad taste," is the motto of Messrs. Blake Bros.

Bournemouth.

T. J. West's fine show is attracting plenty of patronage. The principal films are A Sister's Devotion, The Launch of a Life Boat, The Champagne Industry, The Race for the Monkey, Napoleon in Elba, The Gipsy's Baby, and others of the latest production.

Barrow-in-Furness.

NEW HIPPODROME.—The Steinheil Affair heads the bill and is creating a sensation in the town.

Colne.

CENTRAL HALL.—The Premier Electric Animated Coloured Pictures.—The feature films here are Belgian Cavalry, For the Flag, The Witches' Flower; others were Never Late Clerk, Why Jones Couldn't Sleep, and Father's Baby Boy.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—Another well-chosen program this week delights excellent andiences. The pictures include Shakespeare's Julius Cæsar, Three Fingered Kate, Sack Race, the Biograph speciality, Ben's Kid; Two Orderlies, A Will of Her Own and The Temptation.

Durham.

PICTURE PAVILION, Hetton (Proprietors, R. Barton & Sons; manager, Mr. H. L. Travers).—One of the best programs is presented this week, the star subjects being The Mended Lute, A Dash to Death, Getting Even, Casey's Jumping Toothache, and How Potts Backed a Winner. Despite the competition, the hall is packed to its utmost nightly. Mr. W. Blewitt operates efficiently, and Mr. Travers is still a popular manager and lecturer.

Ellesmere Port.

HIPPODROME.—Mr. Corelli reports good business with The Prince and Pauper, The Sculptor's Statue, the well-known educational series Life on Board an Italian Armed Cruiser, and the comedy turns Glass of Goat's Milk, and The Vagabond's Adventure.

Edinburgh.

OPERETTA HOUSE.—The picture show at the Operetta House is of very interesting and instructive nature this week. There is Coffee Cultivation, which is an education alike to the juvenile and adult, while A Lady's Companion is a story with a moral. There are many more films of a dramatic nature, and those of a humorous nature are also present in good numbers. The Singing and Talking Pictures, for which this house is justly famous, also occupy a prominent place on what is really an enjoyable evening's entertainment.

PRINGLE'S PICTURE PALACE.—The enterprising and up-to-date manager of Pringle's Picture Palace is sparing no pains to make his show rank as the best of its kind. In the Palace one does not sit in a darkened hall, but by a judicious arrangement of lights sits amid illumination. Comata the Sioux is the bright particular star film this week, but there are others of almost equal merit, while there is also a plentiful supply of vaudeville talent which lends variety to a splendid program. Competitions on Thursday evenings are also a big feature at this show.

Garston.

BATHS.—Mr. J. F. Wood is doing well in this distant suburb of Liverpool. The Alpine Echo, and Sexton Blake top the bill. Other good turns are The Lion Tamer, Comata the Sioux, and A Mexican's Gratitude.

Guildford.

WEST'S PALACE.—These pictures uphold their reputation of "best of all," with the result that the cosy Picture Palace is crowded.

Glasgow.

PREMIER PICTURES.—The list of films for the week is Nick Carter, Dog's Sagacity, The Poachers, William Ratcliff, The Cobbler and Caliph, Robinson's Revolving Heel Pads, The Sword and the King, The Truant, Juggling Made Easy, Kidnapped King, Midnight Sons, and Resurrection of Messina.

Great Harwood.

THE UNIVERSE ANIMATED PICTURE CO., as managed by Mr. H. Hoy, is achieving well deserved success. The projections of Mr. Hoy, jun., who operates, are a pleasure to witness. The highest priced seats are at the back of the hall—tip-up arm seats—very comfortable and elevated.

Hartlepool.

EMPRESS PALACE.—The Curse of Gambling, Three Neighbours, Cabby by the Hour, Ticklish Timothy, Empire Day in Sydney, An Extraordinary Duel, The Cyclist and the Witch, and For Sake of His Conscience constituted the program.

Hebburn-on-Tyne.

THE ROYAL KINO (Proprietor, Mr. Dixon Scott; Manager, Mr. Harry Scott).—The feature item this week is A Dash to Death, and the program includes School Days, Savonian Cavalry, The Life Saver, Flying Men at Blackpool, The Convict's Dream, The Better Way, and two fine "Kinophone" singing pictures.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull; manager, Mr. G. Paull).—The Argylle pictures are among the best in the district and reflect credit on the operator, Mr. A. Cardinal.

Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Coltright).—The top liner here is Mary Queen of Scots, and as the principal incident in her career happened in and around Lanarkshire, the film is proving a great draw. Other star films here are The Bugle Call and Love's Sacrifice.

WISHAW PAVILION (Manager, Mr. Fred Nimse; operator, Mr. J. Smith).—The films here are Julius Cæsar, Pater's Patent Painter, and The Cat Skin.

Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—A good program comprises The Twelve O'Clock Express, The New Cop, Indiscreet Letters, Friend of the Family, Conscripts Under Napoleon, The New Jonah, Monks and Soldiers, and the usual two singing pictures. The music is good and is excellently rendered by Miss Bertha Jeffries and Miss Marie Scott.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. A. Clarance).—That "classic" in film subjects, Nero, is featured this week, and is greatly enjoyed by the patrons.

Kettering.

VINT'S PALACE is going well. The fact that it is packed nightly speaks volumes for the enterprise of the management, who spare no trouble or expense in providing novelties and good things for their patrons. This week the program is taken a little higher on the upward grade of excellence maintained so well up to the present. Amongst other novelties special mention must be made of the Cinephone or singing pictures. One film depicts a story called The Convict's Great Sacrifice, which is illustrated by living actors and actresses in a most novel fashion that immediately hits the audience's fancy. The manager is Mr. Arthur Brogden, the operator Mr. A. F. Kydd, the stage manager Mr. Alfred Youren, and the pianist Mr. T. Barlow.

Liverpool.

NEW CENTURY PICTURE HALL.—Last night there was a crowded house, and an enthusiastic audience. Mr. Parker fairly beamed. The chief attraction is the powerful drama "1776," a story of the American War of Independence, a new dramatic production, The Black Hand, and an interesting and instructive picture Making a Fountain Pen.

WESTMINSTER MUSIC HALL.—Mr. J. Nelson Bramble is filling the house with the following: Nero, The Romance of the Boot, and Dancing Slipper, The Story of a Fiddle, a weird yarn of temptation by the Evil One in which everybody dies. The Conquest is the record of a man whom all the ladies are after, and The Dragoon's Helmet is a laughable account of a soldier placing his helmet on the head of his sweetheart and his inability to get it off again.

Middlesbrough.

CLEVELAND HALL.—Mr. Thompson again showed an appreciative program to delighted houses, the principal items being Sexton Blake, and A Child of the Forest; next in point of merit come Fishermen, and Honest John, the Coachman. The Gorges of El Kantara was a fine educational subject.

EMPIRE had for their subject Washington under British Rule.

HIPPODROME showed The Only Way, and In the Pyrenees.

Morriston.

FORWARD MOVEMENT HALL (Manager, Mr. F. H. Neville.—Mr. Spencer Williams is producing nightly this week, except Thursday, November 18th, the following set of pictures: In Old Kentucky, A Merry Widower, A Man Without a Country, The Making of a Sailor, A Noble Forgiveness, A Country Doctor, The Virgin's Necklace, and Mysteries of Paris. Towards the end of the week, viz., Saturday afternoon, a treat for the youngsters is in store.

North Shields.

BORO' THEATRE.—Mr. Black has an enormous program. The Broken Locket is an interesting story told by the A. B. Company. In addition to this is Won in the Desert which contains some fine specimens of camels, and a love story The Airship Destroyer, showing some of the future possibilities in aerial warfare.

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HOWARD HALL.—The chief item on the list is An Alpine Echo. The Anglo-American Picture Company did a good stroke of business by kinematographing the procession of the Mayor of Tynemouth going to church on Sunday morning. The picture is of good photographic quality, and many of Mr. Dickman's patrons are visible on the screen.

GAIETY.—The program includes several first run films, and good houses are the result. The subjects include Mr. Hall Caine at Home, The Airship Destroyer, and The Fisherman.

Neath.

VINT'S VARIETIES.—Nine film subject interspersed with a sketch, a banjoist, a comedian, and a vocalist make up a splendid program.

Oldham.

THE HIPPODROME.—Mother's Heart, and Good for Evil are well received. The comedy pictures are Not Wanted, Willie's Trip to the North Pole, and The House Under Repair.

Reading.

WEST'S PALACE (Manager, Mr. Mattie-Cheshire).—The hall in West Street has caught on, and the great variety of pictures projected by Mr. Arthur Smith, have been the talk of the place. The orchestral music under the able conductorship of Mr. Haydn James is a feature of the show.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—This week's subjects here are Sexton Blake, Detective, and his Bloodhound, Pedro, A Father's Crime, Father Buys Fireworks (which causes roars of laughter), The Dancing Shoes, The Awakening, Fighting Bob (showing scenes of the Spanish-American War), Pyrenees, and The Airship Destroyer. The last-named may be called the film of the year.

Stourbridge.

ALHAMBRA THEATRE.—Since the installation of the electric light, the pictures have been perfect. The enterprising manager, Mr. Douglas C. Phelps, realised, some time since, what a hold kinematography has upon the people, and installed what he is pleased to call an Alhambrascope. He has a most capable operator in Mr. Frank Hemming.

Sunderland.

WHEATSHEAF PICTURE HALL.—The New Animated Picture Company are showing this week, Bill's Wedding Day, The Wonders of Nature, A Good Action Rewarded, as headliners. Among others were The Chink of Gold, He Tried on Handcuffs, Matthew's Spree, Borrowed Clothes, and The Mad Miner.

VILLETTE HALL (Lessee and manager, Mr. A. Sleep; pianiste, Miss Clifford; kinematographist, Leslie Talmage).—The management are changing their program twice weekly. The Grey Lady, The Cuff Button, The Woodcutter's Child, Bertha's Birthday, Detective's Bag, The Unlucky Number, figure among the pictures.

Swansea.

PALACE and SHAFTESBURY HALL (Manager, Mr. Wm. Coutts).—These places are showing good pictures this week, the films being the following: A Legend of Orpheus, Incidents in the Franco-Prussian War, The Love Token, Children of the East, Uncle Reuben's Courtship, The Honest Coachman, The Monk's Vengeance, The Lady with the Camelias, The Black Hand, With Her Care, Educating the Blind, Wonderful Spectacles, and The Borrowed Ladder.

Sheffield.

CENTRAL HALL.—The prominent picture last week was the excellently staged historic drama Nero, one of the most successful films ever exhibited. From Egg to Spit also proved an interesting educational subject. A fireman is now in attendance.

GRAND ELECTRIC THEATRE.—The well selected films exhibited by Edwarde's Imperial Bioscope included A Traitor to His King and Country, A Wife's Ordeal, The Lovers' Honour, Cupid's Realm, The Tenderfoot, A False Lunatic, and a novel and well received non-flam A Candidate for the Mission Field. The Fireman is very busy.

HILLSBRO' PALACE OF VARIETIES.—Mr. Brothwell's patrons enjoyed themselves immensely last week. The program included Rifle Bill and the Mailed Hand, The Seaman's Widow, Fishing in Sweden, Cupid's Darts, and The Woman Chauffeur (the latter subject nearly brought down the house). The fireman is not yet in attendance.

THEATRE ROYAL, ATTERCLIFFE.—The excellent Pathé dramatic The Trappers headed the bill last week, aad received great attention. The Ragamuffin's Marriage, When Thieves Fall Out, Auntie's Return from America, Through the Child, and The Marvellous Gramophone completed the picture portion of the program. A fireman was employed here before the new regulations.

RAYMOND'S PALACE, ATTERCLIFFE.—Nero or the Fall of Rome was last week's worthy headliner. Other films supporting this superb picture drama were A Lesson in Charity, The Blind Pianoforte Tuner, Wanted a Spiritualistic Son-in-Law, and Our New Bobby. A fireman is now stationed here.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Sailor's Bride, A Walk in Rome, and The Magic Ring were presented. A fireman is not employed at the Surrey.

Southend.

ELECTRIC THEATRE.—This week's films are The Sacrifice, Potter's Dream, Cumbersome Game, Surprised Thieves, Rover's Christmas, Catching a Tartar, and Married for Money.

PRINCES' HALL (Manager, Mr. A. Leverick).—The chief films shown this week are A Nobleman's Dog, How they Made a Man of Billy Brown, A Tale of Two Cities, A Miraculous Fluid, A Modern Samson, and Pietro the Mule Driver.

PIER PAVILION (J. Blewitt, manager).—The program this week comprises The Great Lottery, Poor Old Brown Lost a Penny, William Radcliff, A Touch of a Vanished Hand, The Horse Shoe, and Plundering the Superintendent of Police.

THE VICTORIA HALL.—A good bill includes The Sealed Room, A Glass of Goat's Milk, Black and White, One-legged Beggar, A Traitor to His King and Country, and Mellila.

West Hartlepool.

CANADA PICTURE PALACE had for their program the following subjects: The Attack on the Stage Coach, Logging in the Tyrol, The House under Repair, A Wealthy Rival, For the Sake of His Conscience, and Wanted, a Child.

PALACE THEATRE had a good selection of pictures including The Bell, The Stolen Favourite, A Race for a Monkey, The Twelve o'clock Express, A Trip to Gwalior, Stand and Deliver, Oh! What a Surprise. A Hunting We Will Go, The Young Redskins, and The House Under Repair.

PARK HALL, Ltd., showed among other good films Good For Evil; Father's Baby Boy, A Brutal Master, Gun Cotton, Salmon Fishing on the Fraser River, Eloping with Aunty, and Nick Carter's Mysterious Luggage.

NORTHERN PICTURES, Ltd.—The Awakening was the headliner here, supported by A Legend of Ancient Babylon, and Nick Carter. Other pictures projected were Mr. Jones' Lovers, The Human Goat, The Dragoon's Helmet, and a selection of humourous subjects.

Wallsend-on-Tyne.

MCDONALD'S HALL (Proprietor and manager, Mr. T. F. McDonald).—Another fine program is put on, and comprises The Mayoral Procession, Foolshead as a Sport, Solomon's Judgment, Harry Has Hiccoughs, A Tempestuous Adventure, and A Drive for Life.

ROYAL (Director, Mr. T. McHarg).—The projecting, music, and arrangements here are distinctly good. The bill includes The Broken Locket, A Trip to Rio de Janierio, Black Hand and Black Feet, Sorrows of a Chaperon, and The Angel of Peace.

TYNE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—Before the Mast is the leader this week, and is well supported by A Trip to Mont Blanc, The Lifebuoy, Burglar Against His Will, Sweet and Twenty, Sixteen Children, etc.

Whitehaven.

MARKET HALL (Lessees, The Edisonia Company; Manager, Mr. Victor Branford).—Two really fine shows are being given this week, the first, Monday-Wednesday, including Resurrection. Another fine picture is 1776, or The Hessian Renegade, while other interesting films are Foolshead too Beautiful, The Lunatic's Day Off, A Maid of the Mountains, The Daughter's Choice, and Hold Up and Held Up. For Thursday-Saturday there are to be seen two powerful American dramas, The Country Doctor, and A Father's Crime, besides the following: Julius Cæsar, Salt Fish, The Make-Shift Postman, Jones, the Burglar, and The Burglar's Dog.

Wigan.

NEW CENTRAL HALL.—Mr. Arthur Russell presents a capital film, A Belgian Cavalry School, together with the dramatic items A Dash to the Pole, and The Dangers of Success. Foolshead as a Hero is irresistibly funny, so is Why Jones Couldn't Sleep.

Yarmouth.

WELLINGTON PIER.—The kinematograph show commenced here last week by the Safety Bioscope Company, of Southampton Road, Kentish Town, N.W., has proved a great attraction. The flying films and Red Hand are the principal picture, but there is no lack of comics, dramatics, and travel subjects.

York.

VICTORIA HALL (Mr. Sidney Bacon).—Ben's Kid, Two Orderlies, Will of Her Own, The Temptation, Treacherous Gaucho, Smart Burglars and Queer Pets are amongst the pictures shown, whilst the charming Dolly and Madge McCalla give a capital song and dance entertainment.

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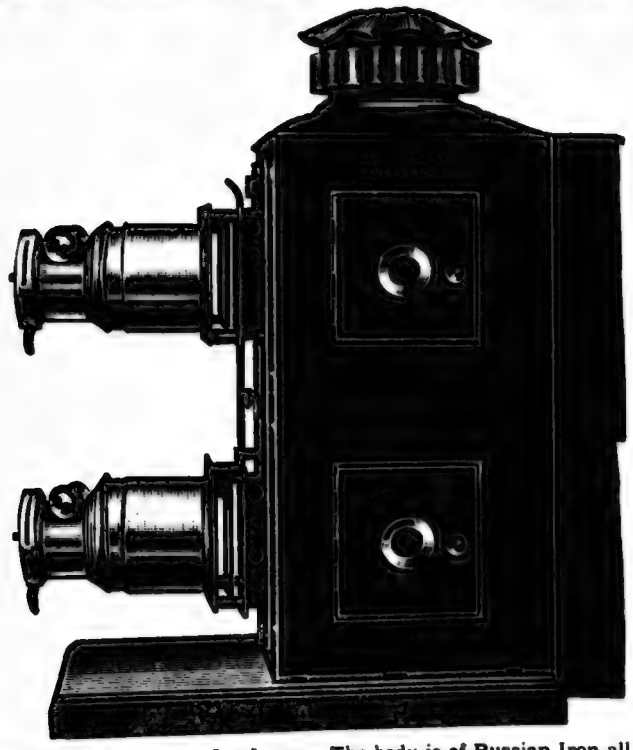

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Cricks & Martin.

HYPNOTIC SUGGESTION.—This is a good comic subject, on somewhat similar lines to the recent successful Boxing Fever. A professor of hypnotism is seen experimenting with a member of his audience, whom he throws into a trance. When the subject is shown a picture of a monkey, he begins to imitate that animal with all his power. Then another member of the audience is invited on to the platform, placed under the influence, and then shown a picture of a horse. He at once begins to prance and kick in the manner of that quadruped, and then, dropping on the floor, thrusts himself between the professor's legs, and hurls the latter off his feet. The latter has now lost all control over the subject, who careers through the hall and out into the street. Here he is recaptured, and the professor places him between the shafts of a light trap, puts a horse's collar and harness on him and, mounting the trap, proceeds to drive through the town. Unluckily, he stops for refreshment at a wayside public-house, and the horse runs away during his absence. An amusing series of scenes show him careering through the thoroughfares. A "pram" with its occupant, a coster's barrow, and a cart, on which another coster and his sweetheart are travelling, are upset—the wheel of the latter is carried away, and the couple deposited in the road. Next a lamplighter has his ladder swept away, and is left clinging to the lamp-post, while a crockery dealer's stall is made a mass of ruins. A Punch and Judy show is upset, and then the human steed dashes through a five-barred gate, and is run to earth in a field beyond. Brought to by the professor, he explains to the various injured parties who have followed him, that the hypnotist is responsible for everything, whereupon the latter is seized and thrown bodily into the nearest pond.

Urban-Eclipse-Radios.

One of the greatest engineering triumphs of the century is illustrated in this company's Rhayadar Water Works—the source of the water supply of the great city of Birmingham, which obtains it via Llandrindodd Wells. Some picturesque lake scenery at the latter spot is first illustrated, with the islands which stud the great expanse of water, and the mountains that surround it providing scenes of great beauty. Then come glimpses of the great dam and its overflow—the latter forming an artificial waterfall of great beauty, and being seen from bank to base. A charming railway then takes one through the Elan Waterworks, and the series concludes with further impressive views of the three great dams, with their overflows, and 120 feet falls.

The working of a great railway can have few mysteries for the public since the publication of the various Urban films dealing with this fascinating subject. The veil is again lifted this week, and we are given some idea of the wonderful organisation which is behind and makes possible the rapid run of the famous AMERICAN BOAT SPECIAL from Euston to Liverpool. The arrival of the passengers at Euston Station—the Doric Arch of which is well shown—is followed by the special leaving the platform, and then some glimpses of "rapid travel in luxury" as we know it to-day follow. In the luncheon car, waiters are busily serving passengers with a meal which would not disgrace a first-class hotel. Then the train is seen taking up water at Bushey, without the least slackening of speed, and following some interesting views of the arrival at Rugby, a fine series of scenes are given depicting a race between the Special and the Irish Mail, and introducing some first-class cloud effects. Views of the interior of the Crewe Signal Cabin, where, by means of electric signalling apparatus, two men do work formerly calling for six, and of the huge mass of signals themselves, conclude a subject which is vividly interesting as well as informative.

THE COASTGUARD is a story, set amid beautiful coast scenery, which adds immensely to the attractiveness of the film, of a French coastguard, who, tired as the result of the festivities attending his betrothal to the girl of his heart, falls asleep at his post, and allows a band of smugglers to land their cargo in safety. Disgrace follows his discovery, he loses his rank in the force and, worst of all, the marriage is broken off. An opportunity to achieve his name luckily presents itself on the occasion of another attempt by the smugglers. The hero, this time wideawake enough, gives the alarm in time to secure their capture, and his gallantry leading to the restoration of his rank, he once again becomes an acceptable suitor to the girl's parents.

A BAD COIN depicts in amusing vein the adventures of a young man, by no means overfond of work, who finds a coin and at once, with his sweetheart, proceeds to fare sumptuously. His complacency is somewhat disturbed when the coin is returned to him at a restaurant, with the curt remark "Bad," and other attempts to get rid of it are equally ineffectual until he succeeds in tendering it to a newspaper boy, from whom he receives a paper and change, and then his self-congratulations are cut short by the reading of a paragraph which shows him that the coin, instead of being a bad one, is actually a rare old specimen, worth considerably more than its face value.

INTERESTING INSECTS is an Urbanora number, in which the private life of some species, too small in real life to attract much attention, is very vividly shown. The churchyard beetle, the shield bug—who gives an interesting juggling performance—the sand bee, the flat-bodied dragon fly, the bee—seen busily engaged collecting honey, a large-sized picture showing the action of the tongue—and the dor-beetle, are among the small but interesting creatures whose habits are entertainingly shown by the picture.

Clarendon.

ELECTRIC TRANSFORMATIONS.—The professor is instructing his class of young ladies in the art of electrically fusing metals. First, an iron horse shoe is melted, showing the enormous heat generated by the electrical machines. We now see the professor take the key from the door, and a marble bust from the wall. He places these under the opposite poles of his instrument, with the result that the key dissolves before our eyes, and the molten metal reforms itself into the shape of the bust. Next, a flat iron is changed into a clock, and when the cook objects, she is made to take the place of the iron under the negative globe, and we witness the remarkable sight of her face slowly dissolving, to regenerate into the face of the bearded professor. To pacify the enraged woman, Dr. Bode places her under the influence of the machine, and this time transforms her face into that of the prettiest girl in the class.

Nordisk.

DR. NICOLA IN TIBET.—Dr. Nicola determines to discover what is behind the old walls of the Lama Convent. After Dr. Nicola has procured the Chinese cane, which carries permission to enter into any religious building in China he engages a young fellow named Bruce as a servant. At the sight of the cane the monks open the door to Dr. Nicola. They explain to him their abilities to call back to life a dead person. Dr. Nicola is going to be

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No. 4157 **Code "MOOSE"** **Length 300 feet**

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invested into the highest order of the convent when an old Chinese steps forward, and claims to be the owner of the cane. Nicola is taken at once by the monks to a a rock, whence he is to be thrown as punishment. He has almost given up all hope of saving his life, when at the last moment he thinks what an interest the monks as men of science take in saving the abnormal. He points to his peculiarly shaped skull, and asks the monks, that if they have to kill him, to do it in such a way that his skull might be preserved. The monks, thinking this request reasonable, put the two men into prison to discuss in the meantime the best way to kill them. When in prison a monk comes to bring them some food. Bruce drops a coin, which the eager monk is trying to pick up, and he is thrown down by Dr. Nicola and tied up. Disguised in his clothes they escape.

A Refreshing Bath illustrates the dilemma of a young man who is tempted by the cool appearance of a stream in the woods, and disrobing on the bank, enters the water. Unfortunately, an engaged couple rest uncomfortably close to the spot where he has left his clothes, and, on emerging, as he is compelled to do on the lovers showing no signs of moving, the lady's modesty is so outraged that she attempts to assuage it by belabouring the bather with her umbrella. Still in perilously scanty garb, he runs through the woods and next encounters a girls' school, out for a walk under the charge of a teacher. He escapes from them with difficulty, and meets with many more mishaps before being able to prevail on a cottager to wheel him home in a wheelbarrow, covered up with a blanket.

Wrestling is the title of a series which has some educational value. All the different styles of wrestling, from Jiu-jitsu to Græco-Roman, are shown as a means of self-defence, the exponent being opposed in turn by a boxer, a man with a dagger, and to the joint attack of four men, emerging triumphant in each case.

Hepworth Mfg. Co.

The Timber Industry of Zaandam.—This is the latest addition to the interesting series of industrial films issued by the company. The opening shows a typical Dutch scene, the canal banks with a long line of mills on either bank, with their huge arms steadily revolving. Then comes a glimpse of a kind of work very necessary in low-lying Holland, the reclamation of submerged land by pumping, and its protection by the erection of embankments. Coming to the timber industry proper, we are shown the logs in huge consignments tied together and floating down the river to the mills nearer the sea. Another scene shows the arrival of other consignments from Norway and Sweden, the huge cranes dropping piles of logs into the water, whence they are removed, to be passed into the mills as required.

The Gaumont Co

Shoplifting Up-to-date.—A gentleman of dubious honesty frequents large shops, is seen to grab something and puts it very cleverly into the pocket of a gentleman standing near him, then walk away. Presently he finds himself beside this gentleman again, so he stops him politely and says, "I am an inspector and shall have to arrest you for stealing this." To avoid a scandal, the poor man at last offers our sharper a sum of money to keep quiet about it, which, after pretended hesitation he accepts. Further on, our thief meets a family, composed of the father, mother, son and several little girls. This time he slips the stolen article into the boy's pocket and repeats the same program, again with great success. A third attempt, however, does not go so well. The victim sees the movement, and delivers the swindler over to the mercies of a policeman.

The Bald-headed Corporal and the Hair Restorer.—One day a soldier, who is a chemist in ordinary life, tries a lotion on the bald cranium of one of his comrades. This latter soon afterwards dresses to go out, but the hair pushes through so quickly, that before he gets very far it is already falling on his shoulders. A sergeant sends for the Company's hairdresser, but by the time he comes it is flowing down the man's back. The barber cuts it all off, and the soldier starts off again. Presently he meets one of his chiefs who, looking at him with surprise, sends for the barber and the man has his hair cut again, and is once more set at liberty. Soon he meets a lieutenant who, seeing a regular Absalom's head of hair under the military cap, makes the unfortunate wearer come with him to the nearest hairdresser, where he has again to undergo the same operation. Later on the Colonel sees him, and has him escorted to the barrack-room where he is confronted by the author of the trouble, the wonderful chemist, who repairs the evil with the aid of another lotion.

Macaroni Soup.—"What beautiful macaroni soup," says a young husband to his young wife, complimenting her upon her culinary talents. Soon, however, he gets mixed up with the long, sticky macaroni; he tries to disengage himself and he tumbles out of the window on top of some passers-by. They too join in the mêlée, and every one who tries to help them find themselves in the same fix. At last somebody has a bright idea—they get a winder and wind the macaroni on to it, following it up until they reach the young man's house, where his wife is anxiously awaiting him.

All for a Girl.—Mark is in love with a beautiful girl, Mary. When Mark declares his love, Mary tells him that she is very fond of jewels. To satisfy her, Mark asks his mother for money, but she refuses. Filled with rage at this refusal, he goes away and gets drunk, and Mary and John a rival, passing and seeing him, look at him scornfully. This puts Mark besides himself with passion. He returns home and demands the money that his mother has hidden. She again refuses, and tries to prevent him getting it; he pushes her into the cellar and locks her in. Then he goes away and spends the money on jewels for Mary. To all questions regarding his mother, Mark replies that she has gone away, but the neighbours do not believe him, and send for the police. Meanwhile Mark having no more money, is again repulsed by Mary. When he arrives home he goes to bed, but has a horrible nightmare, and on getting up to open the window for air, he sees the police coming. They force the door, and rescue the mother, who implores grace for her son, and Mark on his bended knees, receives pardon.

The Baron's Daughter—A nobleman's daughter is engaged to a man she does not love, but her father insists on her marrying him because he is rich. At a last meeting with her true lover, she explains everything to him. He carries his sweetheart away, but the future husband lies in wait and manages to catch him in ambush. He escapes, however, by his courage and audacity, and rejoins his fair lady just in time to rescue her from her intended husband. A short duel ensues. The young lady throws herself before the rich lord, who, repenting of his cruelty, implores her pardon and leaves them happy in each other's arms.

Williamson.

In Camargo the Williamson Company have a subject of very fine quality, with many glimpses of mountain scenery of more than usual beauty introduced in the course of a plot of quite a refreshing novelty, which does not lack incidental humour, though the subject would properly be called dramatic. In Scene 1, a stage coach, fording a stream, is seen by a spy, who proceeds to the headquarters of a band of brigands, and apprises them of its approach. They waylay the coach in a lonely part of the woods, this being a pretty moonlight scene, and the passengers are forced to dismount and hand over their money. Among them is Camargo, a famous dancer, who is implored by the bandits to favour them with her celebrated rendering of the gavotte. She consents, changes into dancing costume behind improvised screen, and so impresses the robbers by her grace that they return her property. Montel, the chief of the brigands, is smitten with the dancer, and decides to risk his life for another meeting. He leaves the robbers' haunt, dressed as a court gallant, and entering the theatre, is ushered into Camargo's room. Meanwhile, the police have been put on his track, and follow into the room, but the man is hidden behind some curtains, and they retire baffled. He is, however, arrested when leaving the theatre. Camargo uses her position as a favourite at court to secure his release, and after an interview with Louis XV., secures a reprieve, with which she arrives at the execution ground just as the rifles of the soldiers are levelled at her lover's breast.

Pathe Freres.

Joseph Sold by His Brethren.—(Coloured art film). This fine film throws into strong relief the character the Jewish youth, basely sold into captivity by his self-seeking brothers, and destined to avert from Egypt irremediable disaster by wresting from the Unknown the secret of Pharaoh's dreams. The different stages of the upward trend of his career in the land to which he was a stranger are unfolded one by one until he has reached the height of his power and glory, and is the accepted ruler of the Egyptian people.

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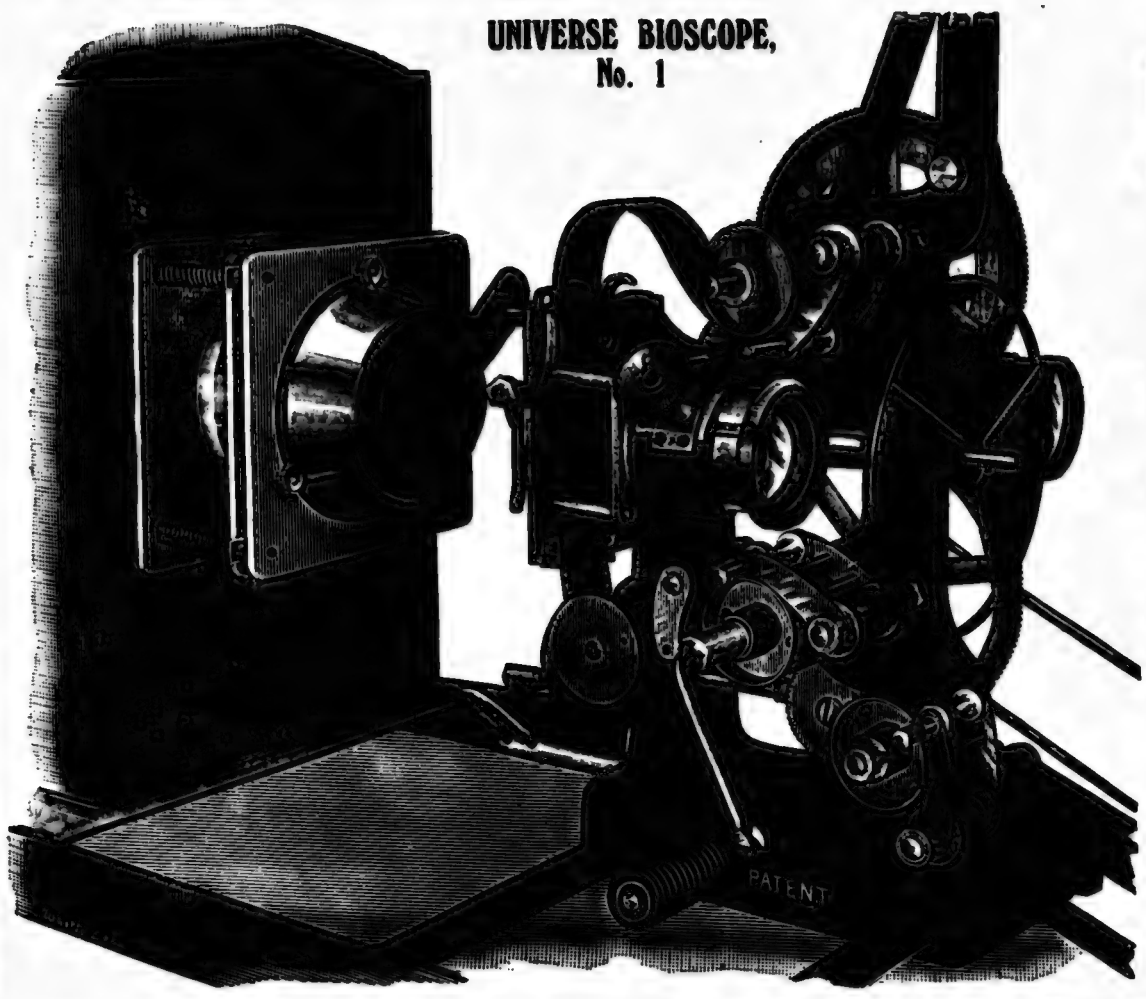

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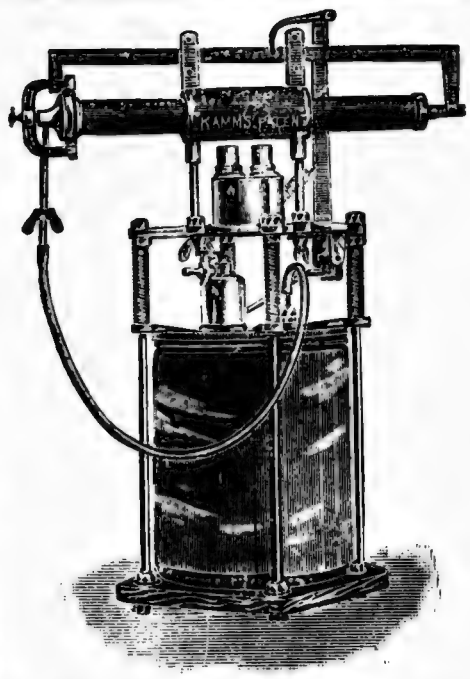

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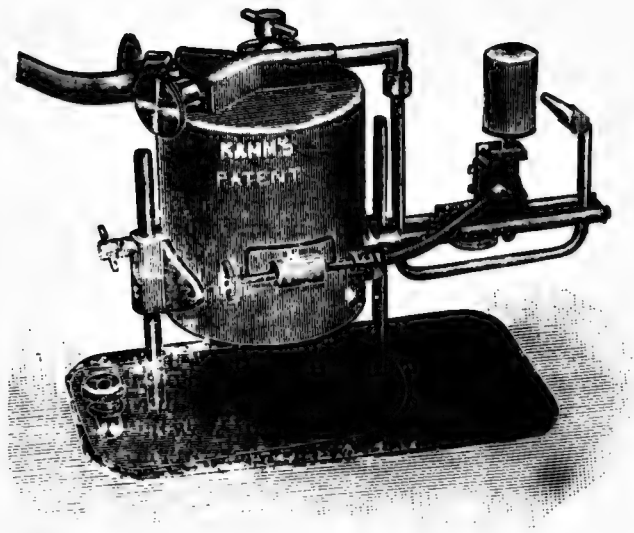

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THE TWO BURGLARS.—Freddy Selvin, the comedian, engaged at a theatre of varieties in a burglar turn arrives home late to find that his house has been partly ransacked by a housebreaker, who has taken refuge under the bed on hearing his footsteps. Selvin divests himself of his overcoat and starts to finish the work commenced by the professional, who makes his appearance from under the bed, to form acquaintanceship with one of the same professson, as he presumes him to be. The work proceeds merrily, until footsteps being heard, the burglar consents to hide in a cupboard indicated by Selvin, who immediately closes and locks the door after him, and it is not until the professional finds himself in the hands of the police that he realises how he has been sold.

A PSEUDO LADY'S MAID.—Mr. Flighty is in a bad temper and the blandishments of his wife fail to smooth him. As a matter of fact his little display of temper is merely an excuse to bang out of the house and call upon an actress. As he dashes out of the front door, he drops a note from the lady, in which she mentions she has just lost her maid. This note is snatched by a young dandy, who calls on Mrs Flighty and hands her the note. Wild with rage, she plans to bring her husband to book, and applies for the situation. Mr. Flighty is of course struck with the new maid's resemblance to his wife, and rushes back home in a cab to disentangle matters. His wife outdistances him in a taxi, and is calmly reading a newspaper. Back goes Mr. Flighty to the actress, but his wife gets ahead of him again, blows him up and marches off home again. Mr. Flighty brought back to his senses by this time, follows, coaxes his wife to be friends again, whilst the dandy, who has been obliged to disguise himself as Mr. Flighty's valet to account for his presence starts tearing his hair with rage.

Vitagraph Co. of America.

THE UNSPOKEN GOOD-BYE.—Tom Jennings is a quarryman—sober, industrious and prosperous. He is happily married, and little Lilla, their daughter, a child of six, makes complete their happiness. The scene opens in Jennings' comfortable home. Ruth asks him to get some coal before he goes, but her request has been too long delayed and Tom explains that he is late as it is. Piqued, she refuses him a good-bye kiss, but even as the door closes she repents her temper and sends Lilla after him with her good-bye. Arrived at the quarry, just in time to escape a fine, the foreman details him to a new task, and Tom gives his coat to Harry, who slips it on as the easiest way of carrying it. But before Harry can

rid himself of the garment there is a premature explosion of a huge blast, and some of the workmen are caught under the mighty mass of rock. Word is sent to Ruth that Tom is amongst the killed. Little Lilla follows her mother to the quarry, and her sharp eyes discover that while the coat is that of her father the other garments are not. She tells the foreman, who recalls having sent Tom to another part of the quarry, and Lilla runs to him, taking him home to assure the weeping Ruth that the unspoken good-bye was not the last farewell, the picture ending with a pretty tableau in which the happy Tom sits with his wife and daughter beside him.

THE SIREN'S NECKLACE.—Jean Perthe, one of the best-looking young fishermen of the little village of Kuban, seeks to win the love of Susette, the belle of the community. With his scanty savings he purchases a necklace, but the pretty maiden is not so easily to be won. She regards with disdain the shabby bauble, and poor Jean is distressed. He comes to serenade his charmer, but his music is no more potent than his pearls, for Susette pretends to be annoyed by his singing, though the strains of melody brings from her home at the bottom of the sea one of Neptune's daughters, who pleads with the fisherman to join her in the sea. Despairing of winning Susette's love, Jean heeds the appeal and plunges into the water after the disappearing siren. Two old men hastily procure musical instruments and continue the serenade, plunging after two sirens who are attracted by the music. Others hearing of their success join the concert until the whole village band is playing upon the shore, but they are driven away by their angry wives. Meanwhile Jean and the siren are having a pleasant time at the bottom of the sea. One of the old men does not fare so well, for Neptune catches sight of him endeavouring to carry to the surface two bags of gold, and he assists Ikey's progress toward the shore with the sharp tines of his trident. Jean soon follows, and now Susette is all smiles. Her coquetry is gone, and she tenderly welcomes the lover she thought to be lost.

Essanay.

MY WIFE'S GONE TO THE COUNTRY.—Mrs. Jones has informed "Jawn" of her intentions of spending a month at the seaside. Jones carries her parcels to the station. At the gate Mrs. Jones hands her purse to her husband while she gathers her belongings into her arms. Jones leaves the station unmindful of having his wife's purse. Leaving the station, Jones meets a couple of old cronies. He tells them of his wife's visit to the country, they tender their congratulations and urge him to accompany them to a near-by café and have a drink. One of his friends tell him of a little theatre party they are planning for that afternoon and that they have fixed it up with some of the chorus girls. He is invited to join them and he accepts. They attend the matinee and after the show meet the chorus girls. A spin in the auto finally ends at Jones' apartments. Jones, the host, goes to the kitchen, dons his wife's apron, and prepares an elegant repast. But in the meantime, Mrs. Jones, aboard the train, discovers the loss of her purse, containing railroad tickets and money. Unable to present her ticket, the conductor stops the train and helps her off. She arrives at the Jones backdoor just as her wicked spouse is preparing the lobster salad. Jones makes dash for the drawing-room and informs his guests of the return of his better half. Hurriedly he shoves two into a closet, packs one into a trunk; and lets one out on the fire escape. Mrs. Jones is admitted, immediately scents trouble, and ends by dragging one after the other of her husbands frightened guests from their hiding place.

Cosmopolitan.

PROFESSOR'S TWIRLY-WHIRLY CIGARETTES, which this company issue, introduces a savant who has the idea that all the ills that afflict mankind have their seat in the liver, and invents a powder which will cure all the troubles of that important organ. This he mixes with tobacco, and makes cigarettes, which he gives to all his friends and relations, beginning, in defiance of the Childrens' Act, with his own young son. All who smoke a cigarette are affected in the same peculiar way, and begin to whirl round and round like human tops, to the great delight of the professor, who regards this vivacity as the best testimonial to the efficacy of his remedy.

Cines Co.

MACBETH.—In reproducing Shakespeare's immortal tragedy, the Cines Co. will certainly enhance their reputation in high art films. The characterisation is magnificent, and the setting superb, whilst the photographic quality is perfect. The play opens with the scene on the wild heath where the three witches appear to Macbeth and Banquo, as they are returning from their victorious battle with the rebels. They predict the kingship to Macbeth with the words, "All Hail, King that shall be hereafter." They show him a crown, and having also predicted that he shall be created Thane of Cawdor, and that the sons of Banquo shall be Kings of Scotland and not those of Macbeth, the witches fade away, to the utter dismay of the two generals. Then follows a series of very fine tableuax. showing King Duncan conferring upon Macbeth the dignity of Thane of Cawdor, thus verifying the prophesy of the witches: the evil councillings of Lady Macbeth and the visit of King Duncan to Macbeth's

Castle, accompanied by his two sons, Malcolm and Donalbain, with a numerous retinue: the King is received with gracious smiles by Lady Macbeth, who is still urging her husband to kill him so that they may both attain to royal state. Macbeth's honourable aversion to so foul a deed, and the constant promptings of the wicked Lady Macbeth, are finely portrayed. The murder of the King is finally accomplished by Macbeth, and Lady Macbeth is seen to place the blood-stained dagger in the belt of one of the royal attendants, to divert suspicion. Macbeth is crowned King. The assassination of Banquo follows, and his ghost is seen to appear to Macbeth at the great feast. Macbeth's second consultation with the witches in their cave is shown, and he is told to beware of Macduff, the Thane of Fife, and that he should never be vanquished until the wood of Birnam should move.

Itala.

Messrs. Walter Tyler, Ltd., yesterday issued a number of finely staged films by this company. HUMBLE LOVE, as an example of staging, calls for particular praise. It illustrates the unhappy story of a girl rescued from a troupe of gipsies who illtreat her, by a gentleman, who persuades a lady friend to adopt the little orphan. The character of the child is well acted, the naive pleasure of the previously unhappy orphan in her new surroundings being represented very cleverly.

DRAMA IN A HOTEL is a comic subject depicting the adventures of a young man who has conceived an affection for a lady whose only disadvantage is that she is already wedded. Tommy follows the couple to the seaside, and as he is unknown to the husband, contrives to enjoy a good deal of the lady's company. One evening he knocks at the lady's door to make arrangements for the morrow. There is, unfortunately, a nervous gentleman in the next room who is always expecting robbers, and he comes out to see the reason of the noise. Tommy runs off into an adjacent room, while the lady, emerging, takes the Englishman for her lover, and embraces him affectionately. Many other complications arise, which make an interesting film.

J. F. Brockliss.

HOW TWO RIVALS BECAME FRIENDS.—Two of Maud's admirers cause her trouble and annoyance. One day the two meet her as she is leaving a tube station, and in spite of her protests try to join her. She stops to make some purchases, and Freddy the shorter one takes up an article of clothing from outside the shop, and puts it into the back coat pocket of Algy his taller rival and then points out to the shop keeper that he is being robbed. Algy is detained to settle the matter and Freddy follows the lady. Algy squares the shop keeper and catches up Maud, who again requests to be left alone. Algy throws Freddy into a passing taxi-cab, and again follows the lady. Freddy manages to fall out of the cab, and again sets off in pursuit. There is another row, and Freddy pushes Algy into a bricklayer's labourer, who is carrying a board of mortar with which Algy is smothered. After other troubles Miss Maud meets her favourite, and he marches the lady off in triumph much to the chagrin of the two persistent rivals.

Edison Mfg. Co.

A KNIGHT FOR A NIGHT.—The opening scene discloses our "Knight," in company with a party of convivial spirits. Through the deserted streets of Edinburgh he steers his uncertain course, and finally turns into a deserted coach yard. There he falls asleep.. He finds to his astonishment that he is surrounded by quaintly dressed people, and that the decayed relic of other generations has been supplanted by a handsome new coach and a spanking pair of horses. He sees a fair maiden struggling in the toils of two desperate villains who are forcing her into the coach and, true Knight that he is, he resolves to champion her cause. With the maiden safely inside, he mounts the driver's seat and lashes the horses into a furious gallop. She is on the point of rewarding him with a kiss when he wakes to find himself struggling half-way in and half-way out of the old coach!

WHY GIRLS LEAVE HOME.—The opening scene is the study of a minister, who has received in his mail a lurid announcement of the production at a local theatre that evening of the melodrama "Why Girls Leave Home." In holy horror he relegates it to the waste basket, from which it finds its way into the hands of three female members of his household, each of whom is surprised while perusing it by her best fellow; and in each instance a trip to the theatre is planned for that evening. After reaching the theatre we see them seated, one couple in the orchestra circle, another in the first balcony, while the generously proportioned and aggressive cook with the smaller but equally warlike gardener occupy the front row of the "pit." The curtain raises, and the succeeding scenes cleverly show the effect of each scene on the various parts of the house. Reaching home simultaneously the three girls discover each others secret, and go to bed satisfied in their knowledge of "Why Girls Leave Home" A very clever novelty.

Warwick Trading Co.

Schiller's beautiful poem THE HOSTAGE is one of the feature of this firm for the present week. The story is of Moeros, who has attempted the life of the tyrant Dionys and is condemneed to death. Anxious to be present at his sister's marriage, he begs the tyrant to grant him three days' respite. This is granted if a friend will take his place and die if he fails to return. The Hostage is found, and Moeros goes on his journey. He arrives safely and we see his sister's marriage, and he sets forth on his journey where he meets with many mishaps and stoppages. Faint and weary he arrives at Syracuse just as his friend is about to be nailed to the Cross. Dionys is so impressed with the noble faith of the Hostage and his friend that he sets them both free, and all ends happily. The story is well told and the scenery magnificent.

HONEST LITTLE RAG PICKER is a pathetic story dealing with the extraordinary honesty of a little rag picker. £400 in notes is lost, and he finds it in the dust bucket. His companions take the notes away from him, and subject our hero to a great of rough treatment. He finally escapes and is the means of restoring the money and bringing his assailants to justice.

MR. SADMAN'S CURE is a screaming comic. Mr. Sadman is suffering from a serious complaint and goes into a sanatorium for a cure. He enters as thin as a poker, and after two months' treastment the doors have to be taken down to allow him to get out, he has got so stout. The return to his home and subsequent adventures are one long scream.

Walturdaw Film Agency, Ltd.

This firm are issuing their first batch of films, which include some capital subjects, the quality of which is excellent, and well worth the attention of exhibitors. The titles are THE CONVICT'S REVENGE, PAINTER'S DREAM, WINTER IN A DEER FOREST, PROMISING MESSENGER BOY, BOSCOM, and THE SWEEP'S THREEPENNY BATH. Full reviews appeared in our issues of October 28th and November 4th.

American Biograph Co.

FOOLS OF FATE.—A Western trapper is seen parting from his wife and setting out on a hunting trip. Standing up in his canoe on sighting some game, he overturns the craft and is thrown into

the water, and would have been drowned but for the timely assistance of a Canadian hunter. The two camp together, and par

early the next morning. In the Western village, the wife of the trapper encounters her husband's rescuer and consents to a run-away match. The husband, learning of the flight, starts in pursuit. Amazement is mutual when the wronged husband recognises his rescuer, and the latter learns that the woman is his friend's wife.

THE LITTLE TEACHER.—This is a pretty subject, illustrating some of the trials of a young and pretty girl-teacher, put in charge of a village school, in which many of the scholars boast more years than she herself.

R. Prieur.

THE GOLD DIGGER'S SON.—A Redskin is found dying of thirst by a gold digger. The Redskin, grateful for his assistance, shows him where gold is to be found. When the digger returns home his wife and son are feeding a beggar, who, unnoticed, learns the secret of the newly found treasure, and with some of his companions decides to make a night raid upon the digger's shanty. One day the rescued Redskin rides up to the shanty, intending to visit his friend. But the raiders have shot the digger and his wife, and escaped with the gold. From the wounded son the Indian learns the story. Taking the little boy with him, he rides to his camp, where his fellow tribesmen set off in pursuit. A fight ensues, during which the tramp is about to stab the noble Indian. At this moment the little orphan rushes up and shoots the tramp, thus avenging his parents.

THE CONSEQUENCES OF A NOD.—A manaffiicted with a nervous movement of the head, goes to an auction sale, and here he nods just as the auctioneer is asking for a bid. This leads the poor man into serious trouble, and he is lead before a magistrate. He escapes, and gets into innumerable other scrapes of a more or less amusing nature, due to his peculiarity.

Lubin Mfg. Co.

WHO DISCOVERED THE NORTH POLE.—The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. The argument grows hotter every minute. Whomever they meet is made an arbitrator in the discussion, but not one is able to throw any light upon the subject.

BILLIKEN.—A little girl lies in bed with typhoid fever. The crisis is near. The little girl, seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a "Billiken." The funny face of this doll brings a smile upon the little girl's countenance. She reaches out her hand for the Billiken, and is soon fast asleep. In her dreams Billiken has a circus which she watches with great interest. The little girl can hardly refrain from laughing. Billiken jumps back to the bed, and the little girl awakens. The crisis has passed and the little girl is on the way to recovery—Billiken has saved her life.

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Two Slight Outbreaks.

Exciting Scene at South Molton.

On Sunday, during a performance by the Walford Family, a piece of flint by some means found its way into the pipe supplying gas to the kinematograph, causing the pipe to explode. The material surrounding the machine caught alight. The hall was packed, but the presence of mind of the operator in turning off the gas prevented a serious calamity.

Operator saves situation at Musselburgh.

The Town Hall was crowded by an audience of over 500 on Saturday, when the film caught fire, and flared up to the ceiling. The operator kept his head, and by applying water and a cloth kept the flames from spreading, while a man, in his excitement, smashed the machine with a chair. There was great alarm, and many fled into the street. Afterwards the musical entertainment proceeded.

Another Winner.

Messrs. Gaumont have certainly produced a topical of the King of Portugal's visit to this country, which makes an historial subject. Splendid views have been obtained particularly of the Prince of Wales receiving the King at Portmouth. The visit to the Guildhall was fortunately on a day of real value to the camera man, and the wonderfully clear views they obtained of the procession, and particularly of the King receiving the municipal address at Oxford Circus, shows that the firm had chosen splendid positions at close quarters.

No Connection.

Messrs. Pathé Frères, 31/33 Charing Cross Road, wish us to state that they are in no way whatever connected with the New Egyptian Hall, 170 Piccadilly, W.

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A Fair Exchange	995
The Awakening	691

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Westmorland Lodge, Ealing Common, W.

Aviation at Doncaster	330
Arrival of Dr. Cook at Copenhagen	210

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Camera House, Farrington Av.

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*Macbeth; Shakespeare's Tragedy (Released Nov. 27th)	1462
*Lake Fucino District	426
*A New Kind of Athlete	272
My Daughter	869
Rudolfo Hapsburg	810

CLARENDON FILM CO.,
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The Stolen Favourite	—
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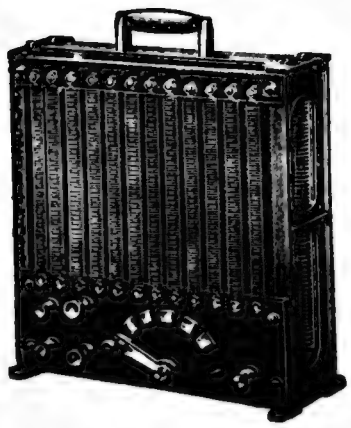

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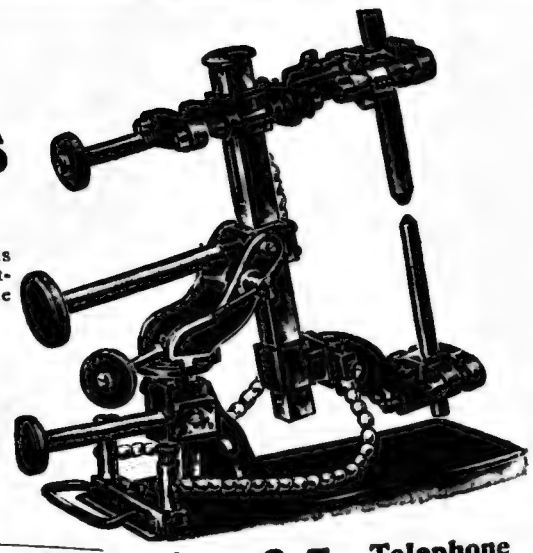

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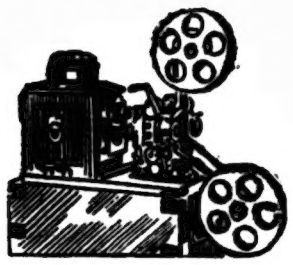

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